

# SQUARE DANCING

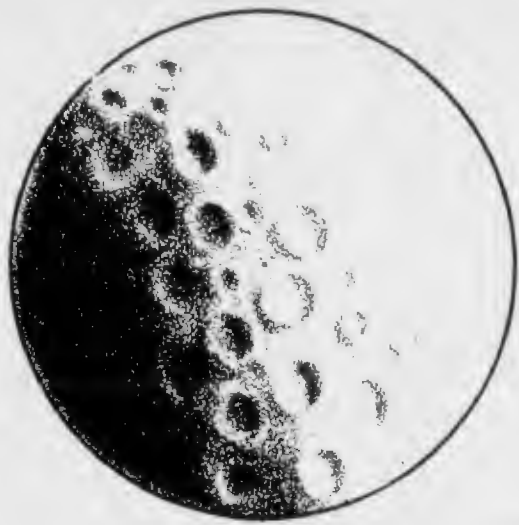
NOVEMBER, 1976

60¢ PER COPY



official magazine of The *Six in Order* AMERICAN SQUARE DANCE SOCIETY





**BIG** *big* **Big** **Big** **Big**  
**BIG** **big** **Big** **big** **Big**  
*Big* **BIG** *Big* **big** **Big**  
**IG** **BIG** *Big* **big** **Big**  
**BIG** **big** **Big**

This has been the Year of the **BIGs**

The **BIG** National Square Dance Convention

*The Silver Anniversary of this one just had to be gigantic – but 39,796? Unbelievable!*

The **BIG** Bicentennial

*When a nation has its 200th birthday, that's something. The fact that so many square dancers took an active part in Bicentennial celebrations around the world made 200 years of American dancing tradition come to life.*

The **BIG** CALLERLAB Convention

*691 may not seem like too great a crowd. But when that many callers gathered in Chicago last May, numbering among them many of the world's finest, they set a record for the number of professional callers at a single meeting in one place at one time. (As one sage observed slyly: "If they were to drop an atomic bomb on this hotel and completely wipe out all of these fine callers it would probably slow square dancing down for at least a week.")*

Anyway, it has been a **BIG** year – so big in fact that one is apt to forget that square dancing is not designed for bigness. If we don't watch out we're liable to put this activity into the wrong perspective and think in terms of hundreds or thousands of squares rather than the four, five or possibly ten squares that may make up the national club average. Oh, it's exciting to think **BIG** once in a while, but for the real joys this activity has to offer, give us the intimate club where we know everyone's name and each person is a separate entity – *and a friend.*

**Big** **big** **Big**  
**BIG** **big** **Big**  
**Big** **big** **Big**  
**Big** **big** **Big**





November, 1976

**F**OLKS WHO DON'T KNOW too much about today's square dancing are a bit confused about us. When we meet on the street, usually one of the first things they ask in their polite concern is: "How many contests have you people won?"

And we explain: "We don't have square dance contests anymore. They used to have them quite a number of years ago but it turned out that for every winner they ended up with a whole bunch of losers and somehow we've come to have the feeling that in square dancing *everyone's* a winner. Why, people would tell about whole clubs breaking up over contests. Or about the caller who got to be 'World's Champion;' he became so great that nobody could dance to him anymore. In a way it's a bit like having a contest to see who's the best teacher of geometry — how are you ever going to judge? Anyway, square dancing is a cooperative activity—not competitive."

Then they're likely to say: "Well we used to dance back home. First we'd get lit up on corn squeezings and then we'd really bang the old boards. That's the way it is—isn't it?"

Then we'd explain: "No, it's not like that at all. And for a number of reasons; for one,

today's square dancing takes a good clear head and a fair amount of concentration. A good dancer isn't thinking only of his own pleasure but of the fun of the other seven with him in the square. Not only that but square dancing is fun enough in itself. You don't need any artificial stimulants to insure a good time. Another reason is that ours isn't a *barn dance* any more. We do our dancing in fine halls, in city-owned recreation buildings, in church-owned recreation halls and even in the ballrooms of the finest hotels. Who in their right mind would want to jeopardize that?"

That little speech of ours might have slowed them down a bit—but it wouldn't stop them. "Why I can remember how we used to swing with ole Suzy Baker. You could lift her up and sail her clear across the floor . . . Bet you folks don't have *fun* like that either."

Then we'd patiently explain: "No, afraid not. People being rough with each other or getting hurt is not our idea of a good time. Today there are so many folks in square dancing—six million they tell us—that there's a comfortable, a thoughtful and a standardized way to do everything . . ."

By this time our "friends" would have given up on us and disappeared down the street, but we were just warming up. "Moving to the rhythm of the music is what it's all about. You don't know what personal pleasure it is to end a square with all of the dancers finishing at exactly the same time. Why only last night when. . . ."

## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXVIII-NO. 11

Published monthly for and by Square Dancers and for the general enjoyment of all.

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**Membership \$6.00 per year includes  
12 issues of the Official Magazine**

**PLEASE NOTE:** Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

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Second Class postage paid at Los Angeles, Calif.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434



## The Lloyd Shaw Foundation

**W**HEN LLOYD SHAW first discovered the American folk dance, early in his 30-year administration of the "Cheyenne Mountain" School system in suburban Colorado Springs, he had the advantage of *not* thinking of the dances of the people as being limited to any one form! The term "square dance" was a popular way of describing the country dance that was current in the area at the time; but, after all, the first dance he ever danced on a hardwood floor was not a "square dance," but a waltz! At a college fraternity party! It was not a very good waltz . . . we "two-stepped" it!" But there was magic in it, and satisfaction, and a sense of feeling around the edges of something very beautiful. As the years went by, he *found* the western "square dance," the eastern contra dance, the lovely dances of the Appalachian people, the dance of his own rural Colorado neighbors. He taught them, in turn, to his "kids" in school and to their parents. There was a kind of dance for every age. There was even a kind of dance for the blind, for the deaf, for the slow of mind! Unstilted, joyous fun! Years went by. After his death, the key group became "The Lloyd Shaw Foundation." And the dedication and precepts of the man whose name they carry has not for a moment been forgotten. What has been accomplished in the past few years has great variety, stubborn integrity. The programs and services are many and many-faceted. We find the dance is useful, healing, stabilizing in a difficult world! In a work which is now country-wide, and very simple, we would not dream of letting Lloyd Shaw down as we repeat his constant admonition: "Keep it *simple*! Keep it *folk*!"

— Dorothy Stott Shaw — Executive Secretary

### Just Ramblings

**W**E'RE INCLINED to do a great deal of our yearly soap-boxing with this, our Anniversary issue. Some times we find that when we don't "sound off" some of the underlying principles of this activity tend to be forgotten. We'd rather not see that happen.

When we talk about excesses (rough dancing, liquor, competition, etc.) in square dancing, we realize full well that we're playing the same old record over again. But times change and while our dancer-population increases each year there are always some dropping out of this activity and thousands of new dancers coming in. In a period of five years this could mean a 50% turnover. For the newer dancers many of these things may never have been said.

Take national organization — as an example. In the last twenty-five years there have been no fewer than six major attempts by individuals to form some massive "name" group that would serve as a *headquarters* for square dancing. Quite possibly some have been sincere, unselfish attempts to help. But national organization does not reflect the true nature of the activity.

Over-organization is always a threat and square dancing on a national basis has established a most amazing track record without it.

To the greatest percentage of our square dancing population this is a personal, almost intimate activity that simply involves the person who wants to dance, a place to dance and a caller — that's all.

So, as was the case back in November, 1948, when Volume One, Number One of this magazine first *hit the street*, our aim is still toward the dancer, his club and his caller. Like it says in our masthead: SQUARE DANCING magazine is "published monthly for and by square dancers and for the general enjoyment of all." We're delightfully amazed at this activity and find that we're just as excited about its future as we were twenty-eight years ago this month.

### What a Wonderful Non-Organization!

**T**HIS SUBJECT seems to fascinate our few remaining non-dancing friends. "Just what kind of an organization does square dancing have? With all those thousands of callers and millions of dancers, it must be elaborate."

When we tell them they often find it difficult to comprehend. "Square dancing's a bit unique," we start to explain. "It's basically a folk activity. We have standards for our dancing and, as a result, we all can follow the



same calls and dance to the same callers. But that's about where the sameness stops. Our clubs, and there are thousands of them, express the composite personality of the dancers who belong to them. Their programming concepts aren't all the same. Members of some clubs costume uniformly, others don't. In other words, while the activity is standardized, it's a long way from being regimented.

"This isn't to say that there isn't a need to communicate and sometimes to coordinate dates and events, but because so much of this is on a local basis there are local groups or associations made up of representative members of the various clubs who handle whatever may come up. And, because the activity differs from one area to the next these associations are not all alike either.

"Assume, if you will, that the dancers are the amateurs in this activity, the callers and teachers are the professionals. For these people there are also local associations that provide

training and guidance on the local level.

"In any activity that has grown as fast and as large as square dancing, it stands to reason that there is an occasional need for some coordination on a broader basis. Here's how it has worked out in this activity. For one large spectacular each year, we have an annual National Square Dance Convention. Because of the unique area differences mentioned earlier, a different location is selected to be the host city each year so that that area may show off what it has to offer.

"As a stimulus to callers around the world, caller-leaders from many different areas have a non-profit organization known as CALLERLAB that has its own yearly conventions. Here the nation's callers manage to accomplish by working together what they might not be able to accomplish by working alone.

"Much of our activity's traditions are encouraged by groups such as The Lloyd Shaw Foundation and individuals such as Ralph Page

## CALLERLAB— The International Association of Square Dance Callers

**C**ALLERLAB is a relatively new organization on the square dance scene but it represents an idea that has been around a long time. In the early 1960s a small group of the nation's leading callers gathered to discuss the formation of a national association of callers. From this background the idea grew and was finally brought to reality in 1974 with the first CALLERLAB convention in St. Louis.

The purpose of an organization such as CALLERLAB is to provide a means of applying the accumulated skill and knowledge of the most experienced and active callers to the benefit of square dancing. As individuals each of us has worked to make square dancing the best possible recreation for the largest possible number of people. As individuals we have often felt frustrated because the problems we saw were too widespread to permit one person to have any effect. While we met each other at festivals and conventions we could never get more than two or three callers together in one place for very long. CALLERLAB and the annual conventions we have held have given us a way to work together and the results have been very rewarding.

In the three years since our first convention we have established a new material review procedure, developed a caller-training curriculum, identified a nationwide accepted list of commonly used terms, accepted guidelines for teaching these Mainstream terms and begun the difficult process of providing a method of accreditation for those callers who wish to have their qualifications recognized. All these things have been done, but there is much more still to do. We hope to develop resources that will allow us to increase the public awareness of square dancing throughout the continent and the world. Our membership now is about 500 callers. We hope to encourage every caller who is professional in his or her attitude to demonstrate a concern for square dancing by joining us in our efforts to protect and improve this great recreation. We recognize the importance of leisure time activities in our society and we are aware of the unique potential of square dancing to meet this need. CALLERLAB is the way that callers can cooperate in the development of this valuable potential.

*Jim Mayo — Chairman*



and others. The suppliers and manufacturers of square dance clothing and callers' needs are a special group of business people who deal largely with the square dance public. There are

many of these specialized units, some almost unknown, but all working in synchronized independence for square dancing's benefit.

☆☆☆

At this point we would like to point out some of the unique units of the activity that have been formed independently of each other but accomplish marvelous things. Here's a partial list:

**Square Dance Publications:** Forming one of the most unusual press networks anywhere, more than 165 internationally circulated and local and area publications reach a great percentage of the square dance public.

**Listening Posts** are located in three widespread locations in the U.S.A. to take any emergency calls relating to square dancing. News of a brewery about to embark on a T.V. advertising campaign tied in with square dancing can be reported to one of the *Listening Posts* and within a brief period of time, like a giant chain letter, the news blankets the country and the necessary remedial actions are started. These contacts are: On the East coast, Charlie Baldwin (New England Caller) (617) 659-7722; in mid-America, Stan Burdick (American Square Dance Magazine) (419) 433-2188; and on the West coast, Bob Osgood (Square Dancing Magazine) (213) 652-7434.

**Square Dance Float** in the 1977 Pasadena Rose Parade is sponsored by another independent group. The publicity value of this exposure on round-the-world T.V. is inestimable.



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## The National Association of Square and Round Dance Suppliers

**T**HE NATIONAL ASSOCIATION of Square and Round Dance Suppliers (NASRDS) has initiated a study of problems in square and round dancing as they relate to the commercial aspects of our dancing activities. Currently, and for the months ahead, they are exploring the problems dancers have with obtaining the supplies and services they need (records, sound equipment, apparel items, publications, etc.). Hopefully NASRDS can help resolve these problems. The results of the study will consist of informative reports. These reports will be distributed nationally to any dancing organization for which an address can be obtained. It is the desire and objective of NASRDS to improve our dancing enjoyment. They feel, that through knowledge, the sponsors of festivals (local, regional or national) can be better prepared to provide the atmosphere dancers enjoy. They are striving to educate their own members to be aware that festival sponsors have problems and how they (the exhibitors) have a responsibility to aid in resolving these problems. NASRDS solicits your thoughts, requests for information and criticism. Drop a line to P.O. Box 368, Winder, Georgia 30680. If you're planning a special dance, weekend festival or just have a complaint about square dance exhibitors, give them a chance to help.

*Jim White — Chairman*



## The National Square Dance Convention

**T**HE NATIONAL SQUARE DANCE CONVENTION observed its Silver Anniversary in 1976 with the 25th National in Anaheim. We have come a long way since the 1st at Riverside, California in 1952. What are some of the factors that have contributed to the phenomenal growth of the "National"? From our infancy of 1952 we have grown to our majority of 1976 by emphasizing those activities most desired by the square dancers. We have augmented our educational program with additional panels, clinics, square dance caller seminars, round dance seminars and leadership seminars. We have enhanced our empathy with the academic disciplines by close cooperation with teachers of the elementary schools and those teaching the mentally and physically handicapped. As to the fun part of the convention, we have many more features in the Square, Round and Contra dance programming. We strive always to have something for everybody, from beginner to advanced dancers, in our dancing and workshop programming. All areas that have held a National have received great benefits in the large numbers of dancers in their beginners' classes, increased local publicity, financial help for programs and equipment and better leadership from those attending the leadership panels at the conventions.

**WHAT OF THE FUTURE?** We would like to make our conventions a most satisfying experience for those dancers who attend. We can accomplish this by suggestions from you. Contact the member of the National Executive Committee who represents your area and let him know your desires for a good convention. Contact our Publicity Director at 2936 Bella Vista, Midwest City, Oklahoma 73110 for the name of your local representative. Two of our members are on the Board of Directors of LEGACY. They have a continuing dialogue with the leaders of the activity on the resources available to enhance the square dance activity. We have a liason committee with CALLERLAB looking to increased cooperation between that group and the Convention. We will strive always to seek new ideas. We welcome your suggestions and hope that you will attend and enjoy the National Square Dance Conventions with us.

*Jim and Leah Irvine – Chairman of the Executive Committee*

ble. To contact this organization: Square Dancers of America, Box 2, Altadena, CA. 91001.

**Square Dance Week** which is presently coordinated as the third week in September each year was once a completely disorganized series of celebrations with different areas observing different dates around the calendar. Now, with the coordinated dates observed by almost 90% of the North American continent, the project takes on the appearance of some large Madison Ave. advertising campaign without the price tag.

**LEGACY:** Earlier we mentioned "synchronized independence." Perhaps this fits well in describing the functions of LEGACY. The prime goal is communications and coordination. The trustees or members are personally selected from the leadership of all the various segments of the square dance activity.

**The Sets In Order American Square Dance Society** is an independent, self-sustaining organization whose accomplishments include the monthly publication of this magazine. For a

more complete run-down, see page 11.

### *How We Dance*

**W**HEN WE GET DOWN to the nitty gritty, the elements that make up square dancing, we need to put an emphasis on the quality of our product. A baker, the manufacturer of automobiles, or a bottler of Coca Cola are all conscious of the importance of *quality control*. In square dancing, *quality control* is a prime concern.

Comfortable dancing in the proper spirit has long been a byword in this publication. The How We Dance series, Take a Good Look and Style Lab all emphasize not only basic and experimental movements, but also place the importance on doing these movements in a standardized, comfortable manner.

This month we once again utilize the services of Ron Kelley's color camera and take for our subject one of CALLERLAB's Quarterly Movements – Roll.



# Style Lab



All color photographs by  
Ron Kelley, Santa Barbara, Calif.

## HALF TAG - TRADE and ROLL

**T**ODAY'S SQUARE DANCER has learned from his earliest square dance experiences that one basic movement tends to develop from another and that combinations of basics become commonplace the more one dances. In the beginning he learns simple calls such as allemande left, right and left thru, two ladies chain, etc.

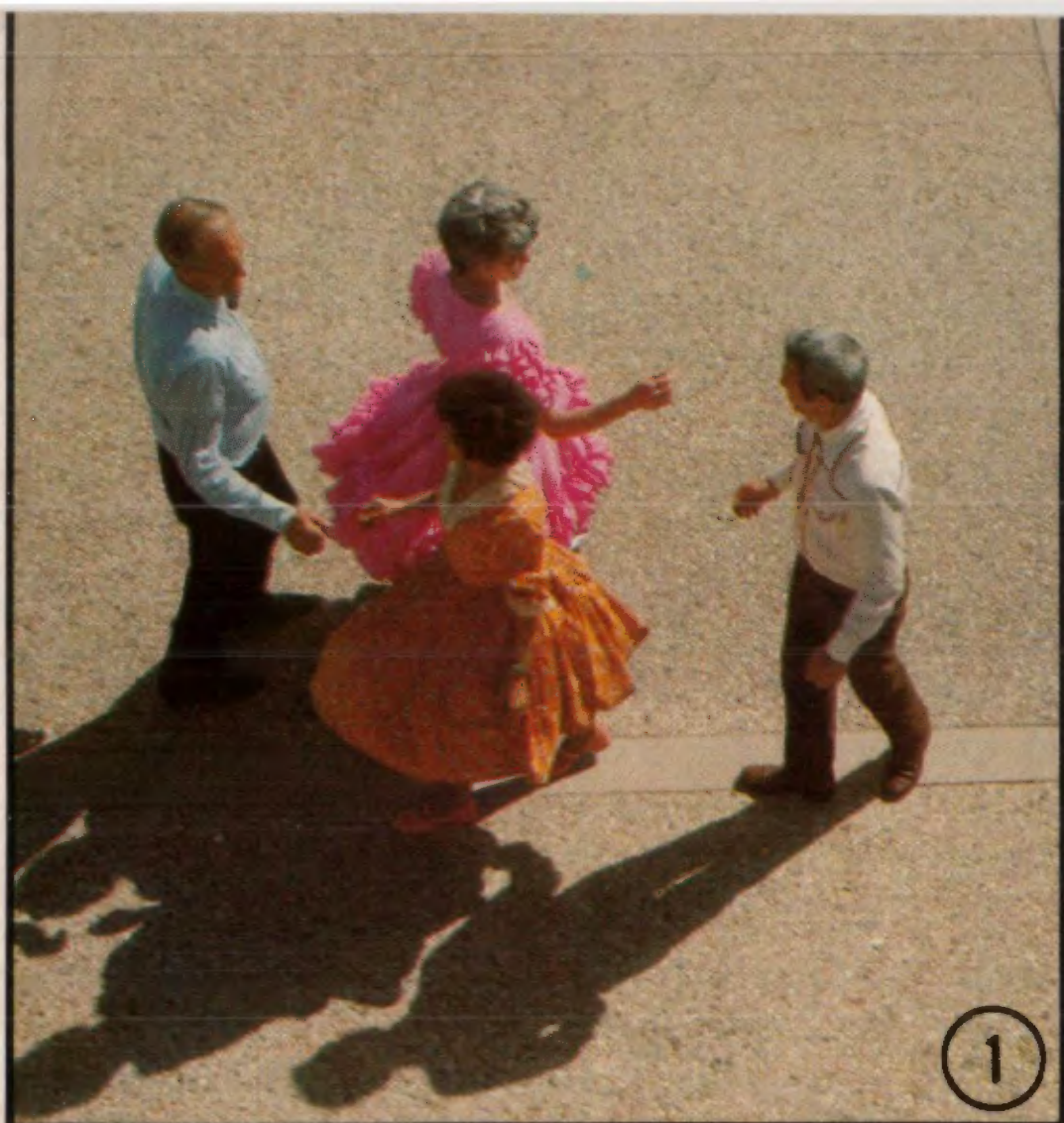
As time goes on he is introduced to the more complicated calls like wheel and deal, which involves the wheeling motion he learned earlier in wheel around; swing thru which involves the principle of turning with another dancer that he

experienced when he was taught how to do a do paso and an allemande left.

Still later he learned to combine some of these movements such as swing thru to a star thru. To illustrate the point, let's take a look at a combination of a Tag the Line, a Couple Trade, and a different term, Roll, which simply means to continue to turn independently in the direction set up by the previous movement.

Half Tag, Trade and Roll starts from a two-faced line (large picture). To start the tag, the dancers step forward (1), face to the right and move single file—the first person moving by





one person so that the Tag the Line is only half completed.

At this point the dancers take right forearms with the person adjacent to them (although the trade movement might be done without taking arms) (2), and each turns 180° (3). Having completed the turn the dancers release right forearms and, in order to do the portion of the call referred to as "Roll," they simply turn one-quarter in the direction of their forward motion to face the person beside them (4).

The entire movement takes approximately eight steps to complete and, if not rushed, can be executed quite comfortably.

The terms Tag and Trade are fairly common in square dancing these days. The term Roll is a dependent movement and follows closely on

the heels of another movement. Roll happens to be a quarterly movements selection by CALLERLAB—The International Association of Square Dance Callers, for the present quarter (see SQUARE DANCING, October, 1976, page 19). You'll find more about its various uses, along with diagrams, in this month's Take a Good Look (page 40).

As mentioned earlier, an important element of Roll, as you'll discover when you study the movement more closely, is that the end result is determined by the *continuing direction* established by the basic that just precedes it. Because this is a fine point in some examples, it's well to understand just what this involves. Also, because it is a solo movement, this independent turn feature of Roll will take some practice.





## *Projecting Toward the Future*

**S**QUARE DANCING has come a long way in just the past few years. Today, with coordinating groups such as CALLERLAB and LEGACY to serve the activity, we see the possibility for ever greater accomplishments.

Believe it or not, our biggest challenges lie in the field of training new dancers and then, once they have learned to dance, to find ways of keeping them as a part of the square dance activity. We seem to be fairly proficient in recruiting prospective dancers. The moment of truth comes after graduation, in finding a club "home" for each dancer, in making them feel welcome and accepted by the more experienced dancers and keeping them actively involved. We cannot afford the luxury of wasting our great potential and this — above all — should be the "business at hand" for all of us in the coming months. This could be a job for local associations.

Beyond that we have some thoughts relative to what lies ahead.

*Plateaus of Square Dancing:* We see CALLERLAB identifying an acceptable system of levels or plateaus and the entire activity adopting universal terms for each of them. We see club groups springing up that cater to each of

these plateaus and great care taken to emphasize that the number of basics used is not a measure of whether the clubs' dancers are "high level" or "low level." The number of basics involved simply reflect the *frequency* of the dancing done by the club's members.

*Basic Movements:* We see one list coordinating the Basics and Extended Basics Programs of the American Square Dance Society, the Mainstream Program of CALLERLAB, and reflecting the workable programs of a number of areas. Once completed, we see these lists changing only slightly over the years.

*The National Square Dance Convention:* In the interest of a more professionally operated Convention, we suggest that CALLERLAB be officially involved, particularly in the fields of sound and programming.

*Caller Training* in the fields of leadership and calling ability can be greatly improved through the coordination of CALLERLAB in cooperation with the more than 170 caller associations, the callers' schools, note services, recording companies, and square dance publications. We see CALLERLAB continuing its work with callers' school curriculums, caller accreditation and coordinated programming with local callers' groups.

## LEGACY

**A**N ACTIVITY THE SIZE and scope of American Square Dancing has many facets and the need for instant and continuous communication is important. Over the years, a number of excesses and/or "detours" have crept into square dancing which pose a threat to the activity. With continuing growth, it has been necessary to find a means of coordinating the efforts and energies of *all* those involved. These elements include the more than 320 dancer associations, 170 caller associations, 35 round dance leader associations, square dance suppliers, publications, CALLERLAB, the National Square Dance Convention, the Lloyd Shaw Foundation, recording companies, and the American Square Dance Society. Bringing representatives of all of these groups together and forming a communications center known as LEGACY has been a herculean task.

In the very beginning LEGACY developed a 10-point program including the study of such topics as the image of square dancing, leadership, communications, ecology (where it pertains to square dancing), heritage, the business side of square dancing, standardization, ethics and attitudes, organization and unlimited horizons. LEGACY Trustees put their heads together in discussions oriented toward solutions to the activity's problems and needs. The feeling of the Trustees is aptly expressed by Rosemarie and Elmer Elias, "If it is to be, it is up to me." The first meeting of LEGACY Trustees held in Cleveland, Ohio, in May, 1973, started the ball rolling and by the second meeting in April, 1975, the direction for LEGACY was well established.

*Stan and Cathie Burdick — Co-Executive Secretaries*



## The American Square Dance Society

**W**E'VE BEEN A PART of square dancing for quite a few years and have had a hand, though small in some instances and more noticeable in others, in many phases of this great recreation. It was a privilege for the Society to be a part of the beginnings of both **LEGACY** and **CALLERLAB**. Since before Convention One we have played various roles in the growth of the annual National Square Dance Convention, donating an estimated \$60,000 worth of publicity and advertising to this event since its inception. The Society has enjoyed representing the activity in offering technical advice on a number of T.V. series and in major Hollywood pictures and private square dance film enterprises.

Probably most dancers think of us as being the publishers of **SQUARE DANCING** magazine, started in 1948 as *Sets in Order* and which has since grown to be the most widely read journal in the square dance field. Here are a few of our other functions which might not be quite so familiar to you:

**Directory Services:** Each year in the August issue a complete guide to square dance contacts around the world is published. This is kept current in a special card file in the Society's office.

**Archive Centers:** Many of them augmented by complete sets of back copies of this magazine, have been encouraged and publicized.

**Scholarships:** A continuing fund earmarked to aid aspiring callers wishing to attend callers' schools is sponsored by the Society.

**GAVEL and KEY Newsletter:** Sent out free of charge occasionally, as the news warrants. G & K goes to the presidents of all area square dancer, caller and round dance leader associations, editors of all square dance publications, members of the Executive Committees of the National Convention, **CALLERLAB** and **LEGACY**. The newsletter is directed at the leadership of this activity and matters covered in the publication follow this theme.

**Public Service Radio Spots:** Designed to help with local area square dance recruiting drives, this 7" record features one side with four different tracks, each with a different time and each with background music and an announcer's message. Time is provided at the end of each recorded message for the local announcer to fill in dates and addresses "live." The flip side is hoedown music only for tailor-made announcements.

**Handbook "Information" Series:** Printed in quantities of 100,000 at a crack and delivered to new dancers all over the world, the Basics and Extended Basics Handbooks are perhaps the most widely known of our service library. Of almost equal popularity is the Indoctrination Handbook, directed at the new dancer but invaluable for all who dance. The other titles on the list include: *The Story of Square Dancing*, *Party Fun*, *Organization*, *Publicity*, *Youth in Square Dancing* and *One-Night Stands*. More handbooks are in the planning stages.

**The Caller/Teacher Manuals:** For the Basics, Extended Basics, Contras and Round Dancing, these are invaluable aids for the person who teaches and calls.

**School Aids:** *The Fundamentals of Square Dancing*, recorded for the Society by Bob Ruff and Jack Murtha, has been the key to introducing the contemporary form of American Square Dancing to the dancers of the future.

**Sets in Order Hall:** This is "home." The magazine isn't printed here but almost all of the Society's functions are carried on in this building at 462 North Robertson Blvd. Come up and see the Society-sponsored Square Dance Hall of Fame (see page 38). Incidentally, SIOASDS also awards the Silver Spur for excellence in the field of square dance leadership and each month honors several individuals in **SQUARE DANCING** magazine.

Of course, most of what we do will be found monthly in the pages of the magazine. It's designed with YOU in mind, whether you're a brand new dancer (see next page) or wherever you may fit into the scheme of things. Incidentally, we hope you're enjoying our 28th Birthday issue.

— Bob Osgood, editor and publisher



# DISCOVERY

DEPARTMENT  
FOR NEW  
SQUARE  
DANCERS



## DEAR NEW DANCER:

**B**Y NOVEMBER EACH YEAR, those of you who just started square dance lessons in late September or early October are beginning to discover that something rather remarkable is happening. If you'll remember, a short time ago it took you a little time after the caller said "do a right and left thru," or "pass thru," or "two ladies chain," to translate this *new language* into something your feet and hands could respond to. Just about now you may find this response is coming almost without thinking. We call the process *automatic reaction*.

Actually it's the same type of response that you use when you ride a bicycle or drive a car. You react correctly almost without thinking. When this occurs in square dancing it's a sure sign that you are accepting this new hobby and that the hardest part is over. When you come right down to it, learning the additional basics will be just a piece of cake once you have learned to *think* like a square dancer and to react automatically.

One big point should be brought up here—if you haven't yet caught this sense of reacting automatically, if it's still a case of saying to yourself "John (or Gladys—as the case may be), he said 'right and left thru'—that means that I give a right to the person I face—walk past that person—give a left to my partner and courtesy turn," your turn will come. Just hang in there.

We all have different learning speeds. For some, particularly for those young in years who are still in school or recently graduated, learning may come quicker than for those of us who have not been in a study situation for many years. So don't get discouraged!

There's more to being a good dancer than just reacting automatically and knowing the basics. Perhaps you've already discovered how much a part of the fun comes in greeting the others in your square at the start of a tip and saying, "thank you," once the tip is over.

The Texas State Federation of Square and Round Dancers has come out with a special

## GOOD S/D MANNERS

by FRANK  
GRUNDEEN



When the tip is over don't forget to say "thank you" to the dancers in your square.



briefing sheet for new dancers. Here are a few points that will prove helpful to you:

"Later you may want to 'dress western' but for the classes just dress comfortably. Ladies wear cool cotton dresses and flat or low heeled shoes. Gents wear comfortable slacks and open neck, preferably long sleeved, sport shirts (no coats).

"Ladies do not wear wrist watches. Most ladies' wrist watches have fragile bands and are quite easily broken or knocked off. Did you ever see a watch that has been stepped on?

"Be careful of the kind of jewelry you wear, if any. Rough or sharp edged pins, rings, etc., might scratch others!

"Just a few words on a very delicate subject. The extra physical exertion or possibly the slight nervous tension of learning may cause perspiration, so that your use of a deodorant might be advisable to avoid embarrassment of body odors which may be offensive to others.

"One other personal subject—the use of an alcoholic beverage prior to or during a square dance is not a permissible practice.

"Square dancing is a very casual activity. You need no formal introduction to the folks you have not met. There are no strangers among square dancers. Just step right up to anyone in the class whom you do not know and tell them your name and learn theirs. In square dancing you call folks by their first names—'Hello, Pat and Alice' is a lot friendlier than 'How do you do, Mr. and Mrs. Jones'. During the class everybody will wear name tags to help you learn the names of your new friends."

It's also a pleasant part of the fun to get acquainted with your caller. If you are enjoying his teaching and calling let him know about it. Sometime during the evening go up and thank him.

And, by the way, the custom of applauding after the tip is over is more than just thanking the caller. It's a square dancer's way of saying thank you to every one in the square and it's an outward expression of the delight a dancer feels at being a part of square dancing.

#### **More on How and What We Dance**

The person who square dances today soon discovers that there are only a certain number of things that can be done in square dancing and that these possibilities somehow become incorporated into the 50, 75, or more basics of square dancing. One of these categories is the

## **GOOD S/D MANNERS** by **FRANK G.**



Be considerate—use a breath freshener!

star which comes in a wide variety of shapes and forms.

Starting from a simple pattern involving all eight members of the square is the eight hand, right hand (or left hand) star (1). We have asked each of the men in the picture to take the wrist of the man directly ahead of him thereby making a box star. The ladies have each simply placed their hand palm down, on the mens' hands. Arms are extended far enough so that





the dancers are not crowded and each dancer is an equal distance from the person dancing just ahead or just behind.

#### Where Do the Hands Go?

Although styles vary slightly in different areas, the ladies here have taken the simple route and are letting their hands hang loosely by their side. Occasionally they will gather a bit of their skirt in their hand and use it for effect. The men's hands, too, hang loosely at their sides ready for instant reversal to a left hand star if called.

Here is a four-person star. The four men step forward making a box by taking the wrist of the man directly ahead of them. The star turns forward within the boundaries of the square (2).

A star promenade is just that. Each man dancer is promenading his partner. Those nearest the center are making a star. Note in this example that the men are making a box star (3) Note, too, that the ladies have placed their left hand around the man's waist and the man, with his right arm over the lady's left also places his arm around the girl's waist. A slight style variation sometimes calls for the lady's left hand to be placed lightly on the man's right shoulder. The ladies here are holding their skirts with their otherwise free right hands.

As you can tell, there are an infinite number of types of stars. While the examples illustrated to this point are ones the new dancer can expect within his first month of square dancing, this next one we include may not be introduced until the dancer has become fairly proficient. This is a gear or cog wheel, one form of which is to be found in the dance Venus and Mars.



Notice that we have here two four-hand right hand stars (4), the ladies in one, the men in the other. In this form of cog wheel the two stars work as nearly adjacent as possible so that each dancer overlaps or meshes slightly as both stars revolve.

There are star patterns where two couples make a left hand star in the center of the square (5), and then move out to the side couples to make a right hand star (6).

Not to be overlooked in the star category is an allemande thar type of star (7). The men in this instance are making a right box star and are backing up. They are holding left forearms with their partners, who are walking forward. Here again the ladies make use of simple skirt work.

Finally, here is a wrong way thar star (8).







The men who are in a left hand box star back up as the ladies, who are holding right fore-arms with the men, move forward on the perimeter of the formation. In both the *thar* and the *wrong way thar* it's important to remember that the men in the center who are making the star do not attempt to pick up the speed. The sometimes disastrous result is that those on the outside are forced to run in order to keep up. This caution is also true in any type of star promenade.

Stars are frequently found even when the word *star* is not used. A lady's grand chain is a form of star.

At the same time, the word *star* is used where no star actually occurs. An example of this is in *star thru* (Basic 47) which you already may have learned. *Star thru* fits into the *turn*



*under* family along with box the gnat and California twirl—movements we'll be covering later on.

Stars should never be rushed. There's a certain symmetry in star figures that are both satisfying to dance and pleasant to the eyes of one who might be watching you dance. Possibly, sometime in the future, your caller may ask you to do a demonstration of square dancing for some local non-dancing group. Chances are—for the very beauty of the pattern—he'll include a fair share of star patterns.

☆☆☆

The stars, like the examples of the swing family which we covered last month, are vital parts of the square dance game. Next month in this *New Dancer* section we will put the emphasis on another basic—the *Do Sa Do*.





fashion  
feature



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# LADIES ON THE SQUARE

## A FASHION SHOW FOR BEGINNERS

by Lorraine Melrose



**C**ONGRATULATIONS! Your club's class, which started in September, is going great. Everyone is full of enthusiasm and eager for each class night. Your caller is doing his usual great job of preparing the dancers to enter the square dance world of fun and dancing. As your club's "Class Chairmen" what is your next step?

Now is the time for a fashion show of square dance attire. Now is the time to acquaint these class members with the proper and acceptable dress for the square dance floor. We know how much it adds to the enjoyment of our activity and helps to make it special. Let's share these ideas with the newer dancers.

Who is going to put on this fashion show? **YOU ARE!** It doesn't have to be elaborate. You'll call on the help of other club members as well as the caller and his wife. Also, you'll time it for about 20-25 minutes on a regular class night.

### Selecting Models

In picking the models, you'll be guided by their square dance clothes, not by figure type. You'll want to be sure that they exemplify what you wish the class members to follow. Plan to include the other members of the club

class committee, those who've brought class members, your club president, and, of course, your club caller and wife. Then ask others to fill out the program as needed. The narrator should use 3"x5" cards, one for each couple, to note the description of each outfit. Categories should include both ready-to-wear and home-sewn, and can include look-alike or matching costumes, those which have shirt and dress colors coordinated, as well as those which are not matching or color coordinated. We further categorize with outfits suitable for club or workshop night, hoedowns, and party or festival types which can include pretty, but simple cottons, as well as the swishy synthetics that glitter. And since many of our members have patchwork dresses of varied designs, these are always part of the show, as well as the current club outfit.

### Narration

Points to mention when describing the ladies' dresses include details about the dress itself, which kind of dance activity it is best suited for, comments on the petticoat, petti-pants, shoes, jewelry, cape or shawl. In discussing the clothing, mention that all of this is part of costuming for our activity, and should

←  
A square dance classic — this lovely dress sewn and modeled by Sandy Thomsen. Lavender and white polka dot voile is trimmed with washable velvet ribbon, making good use of three varying widths of trim between the three-tiered skirt. The yoke of the blouse is trimmed with white lace. Sandy displays a second blouse for the same skirt featuring a sleeveless bodice as contrasted with the puffed sleeves used in the first top.  
→







### On the Cover

What is it? A bouquet of carnations, an artist's pallet? As you may have guessed, our cover this month is a montage made up of dozens of m'lady's petticoats, at left as we displayed them on page one. At the right it's "time out" as the petticoat holders take a break. Our thanks to Bruce and Shirley Johnson and the Santa Barbara dancers.



always be done in good taste—i.e., plunging necklines are attention getters but also can make partners feel uncomfortable; that even in hot weather, a cap sleeve is preferable to none at all; and too low a back is not desirable. Skirt lengths should also be mentioned at this time; that what is used for street dress is not always the length at which a square dance dress should be worn. When you listen to square dance leaders—dancers and callers' wives—you hear the middle of the knee mentioned as the desirable length, keeping in mind that your petticoat will lift your dress another 2 inches. Also, petticoats should be chosen with care. Yes, we want them bouffant, but we don't want to look like mushrooms or ballerinas (my husband's description).

For the men, describe their shirts which should be western in styling; types of pants (noting the western cut and whether of woven or knit fabric); dance boots (the various heights: regular dress boot or promenaders, above the ankle, or regular boot height). Explain that dance boots are a part of the costume for dancing and might take some getting used to. Men's jewelry might include collar points and tie slides. Point out the several styles of western belts, and if the brow towel, with its holder is customary in your area, mention this detail. Mention the use of color for boots and pants as well as the traditional black.

### Plan Ahead

Arrange with your caller ahead of time for this activity to take place so that he can plan his program to allow for it. We also set out chairs on the floor for dancers. The fashion show is held on the stage of the multi-purpose

room where we dance. The models are lined up back stage in a pre-planned order and promenade out to the middle of the stage as music softly plays in the background. Instruct your models as to where you want them to stand, if you wish them to twirl the lady under, etc. In our club, we have our caller and wife come last as Ken has a handsome western suit and Nancy a lovely party dress which they wear and it serves as a nice climax for the show. Then bring all the models back on stage for a final showing.

### Incentives

On this evening we also present each couple with "10% discount cards" from several local square dance stores. By contacting the stores ahead of time and offering to present a list of the class members, we've obtained these cards for a first-time, one-time-only purchase. A local fabric store also made available 10% cards for our class members (good for a year).

Another idea might be to ask local stores to bring some of their clothing and jewelry for a display on that evening. We would suggest that no selling be done on that evening or only within a certain time period. Keep it under control or it could take too much time from dancing. We've not done this in our club, so we can't give any evaluation on having the stores there.

As you plan your fashion show, keep in mind that what you present and what you say will be the guide for your newer dancers as they go forth to purchase their costumes. Your influence will have much weight!! (This is also true each evening you help at the class.) Start them off on the right foot as they "star across the set" in their beautiful costumes.



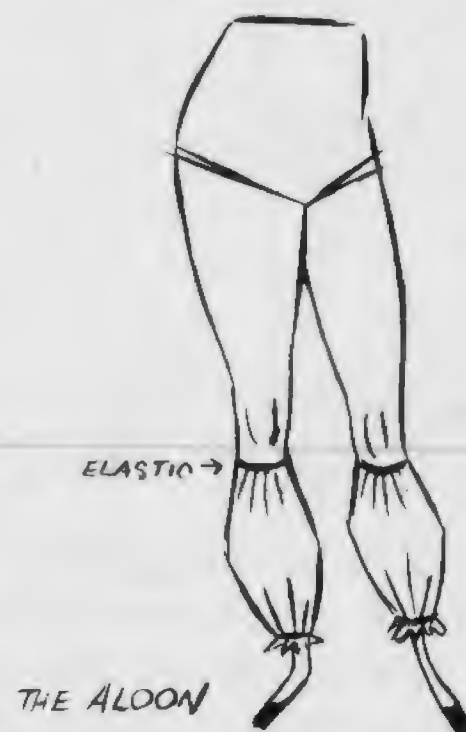
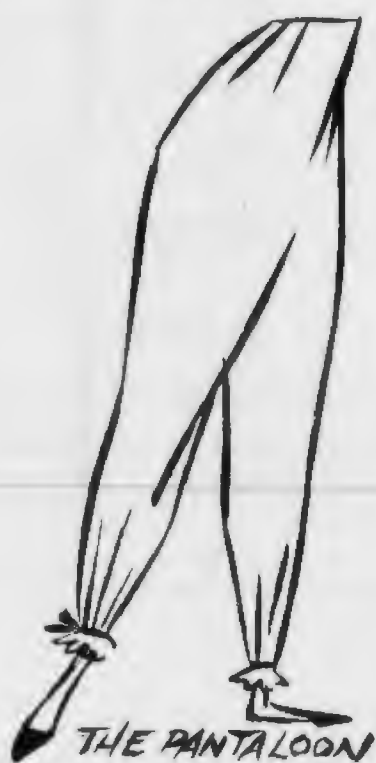
Perhaps you've already discovered that we are prone to indulge ourselves a bit (on the occasion of our 28th birthday), to reflect on an occasional feature that has appeared in *SQUARE DANCING (Sets in Order) Magazine* in the past. With the cover putting the spotlight on petticoats, it seemed like a good time to revive an article on my lady's square dance undergarments, slyly reported upon by our then columnist at large, Chuck Jones. We've boiled the column, which appeared in November, 1957 issue, down a bit, but we're including all of the drawings in the hopes that you get the same chuckle out of a 19 year old bit of writing that we have.

# NOSTALGIA

DEAR BOB,

A pleasant hour can certainly be spent perusing man's efforts to clothe himself through history, always caught between the desire to be fetching and the need to stay warm. Depending upon your attitude toward

tinued down the long and tortuous pathway of the history of woman's fashions and continues today in its implacable and completely mysterious way. The vagaries and fancies of woman's dress appear to be guided by only one



history, you have probably decided that the first lady of prehistoric times either wore a fig-leaf jumper, a duster of green wooly-rhinoceros hide or nothing at all. Whatever it was, she undoubtedly complained that the lady in the next cave was better provided for. "Henrietta Ug," she probably complained to her husband, "always has something new; there she was, only this morning, oozing by in a brand-new lavender baboon cocktail frock, with zebra tippets yet, and there I was in that ancient wart-hog house dress I've had for at least seven moons. It isn't as though I don't keep a neat cavern and chew your mocassins and keep the children dirty and nice, goodness knows, for all the thanks I get."

Well goodness knows this situation has con-

identifiable factor: change.

Well, yes, but not really so true when applied to square dance dresses. The square dance dress has not varied greatly in general character in the activity with the marked exception that everything has more or less receded from the extremities. In 1947 dresses were mainly floor length; pantaloons were fashionable, as were long sleeves and high necks. There were fewer petticoats worn but the hoop skirt and an occasional bustle were to be seen. Skirts and petticoats were, I believe, not nearly so full. At least they tended to remain closer to the floor.

Today, of course, acres of petticoats, puff sleeves or no sleeves at all, the sweetheart neckline, the dipping, swooping, plunging or



scooping neckline is very much with us. Ballerina slippers have replaced the Mary Janes and lowheeled pumps of yesteryear. Many are wearing squaw dresses except squaws who wear Capri pants.

Which brings us to the area known as underclothing, referred to blushingly by our grandmothers as "unmentionables"; defined by Charles Dickens and Mr. Pickwick as "small-clothes" and spoken of rather prissily by the term "underthings." Technically I suppose the term "underwear" is as accurate as anything, since what is being referred to is usually worn under something else. Thus we find that under-vests, undershirts, underpants and such become automatically eligible as do shifts, shorts, chemises, BVDs, bloomers, teddy-bears, corsets, girdles and slips.



The accompanying chart is merely for clarification and in no wise is meant to offer opinion. It simply shows the various body styles (worn under square dance dresses), so that wherever they are discussed it may be done so at least with a like understanding of terms.

1. THE PANTALOOON—Ankle-length, cotton, eyelet, embroidery at ankle.

2. THE PANTALETTE—Somewhat shorter usually than the pantaloons. Frill or ruffle at bottom of each leg. White or colors.

2a. THE CAPRI UNDERGARMENT—Similar in length to the pantalette but is usually of any material except white cotton. May be loaded with rick-rack, often of gold or silver. Rather snugly fit.

3. PANTS—Note that the term "aloon" disappears as the knee appears. The pants are (is) usually cotton but not usually white and very often is (are) without ruffling.

3a. THE ALOON—What remains when the

pantaloons are shortened. At one time considered quite fashionable in some quarters. Comfortable but disillusioning. Worn with panties. Interim bare.

4. SISSY BRITCHES—Most controversy seems to stem from these items, affected largely by females with beautiful anterior or ventral appendages but often by the opposite. Often gussied up with bits of ribbon, ruffling, embroidery.

5. PANTIES—Short pants.

6. WHISPS, BRIEFS, GOSSAMERIES, etc.—Not usually associated with proper attire for square dancing.

☆☆☆



ETC.  
ETC.  
WHISPS  
ETC.  
BRIEFS  
SCANTS  
ETC.  
ETC.

*Chuck Jones*  
**NOTE BOOK**

For a number of years Chuck Jones contributed regularly to these pages.

Things may have changed a bit since this column first appeared but there's a good chance that during this Bicentennial year of 1976 many of you have had occasion to wear costumes dating back to our nation's birth and become acquainted with pantaloons, hoop skirts and the whole works. The emphasis on clothing, particularly my lady's underpinnings, is just a forerunner of fashion notes to come.

Chuck, who has been busy producing films for children of all ages isn't dancing anymore, but when he was, his chalk-talks at our club were always a treat to look forward to.—Editor



## CLUB LEADERSHIP

**A**NYONE WHO HAS EXPERIENCED a happy evening of square dancing at a club can generally thank three elements: the caller for delivering an enjoyable program, the club members for presenting a warm and welcoming atmosphere, and those individuals who have taken care of the innumerable details behind the scene that "got the show on the road." In this article (and in a series to follow during the next few months), we'll take an in-depth look at that last item—those individuals backstage.

The structure of square dance clubs is as diverse as there are people in the activity. One club may be caller-operated, where the caller and his or her spouse are responsible for everything about the club; another club may be operated as a private venture by one or a few couples who, again, take care of each detail. In this series, however, let's consider the club which is managed by officers (elected, appointed or volunteered) who handle the multitudinous duties of the group.

### A Shopping List

First let's look at a shopping list of club needs. While these may vary with area and situation, at least some of the following will probably involve your club.

1. **Hall**—Who arranges for it? How is it paid? Do you have a contract? Are janitorial services included? Does it have a kitchen? If so, what does this include? Maintenance of floor, restrooms, parking, space for hanging coats, chairs and tables for refreshments, etc. would fall in this category.

2. **Caller**—Who contracts for him? What kind of an agreement do you have? Is he a member of the club? Workshops, beginner classes, teaching and cueing of rounds, guest callers, etc. all need to be considered. And high on the list is the need for continual communication between club and caller.

3. **Members**—How is communication maintained between all members? Are guests invited? If so, how are they included? What about former members who have dropped out? Are birthdays and anniversaries acknowledged? and so on.

4. **Finances**—Is the club financed by dues, donations, fund-raising or a combination of all three? Who handles the money? How is it banked? How is it spent? Is there a minimum and a maximum level for a comfortable club operation?

5. **Refreshments, Parties, Decorations, Special Events, Dance Notices, Mailing Lists, Flyers, Representation at the Local Association**—all of these should be included on a club shopping list.

A shopping list for your club may be shorter or far more detailed. Talking over everything which is needed within the framework of a given club will start the mental wheels churning. And just because your club has been in operation for a number of years does not mean that many worthwhile ideas might not come out of such a bull session. A club just beginning, on the other hand, can save itself some hard knocks by taking time to make a shopping list before it leaps into operation.

### Officers

Behind most successful clubs generally can be found a hard working group of members. Frequently in a square dance club this will be known as the Executive Board. Made up of several (or perhaps all) of the club officers, the Board's responsibility is a collective one—to be aware of the direction of the club as shown by the preference of the majority of its members. Larger in scope than the minute details which the individual officers perform, the Board considers and decides policy for the entire club. Most important is that these individuals remem-



ber that as they consider any direction for the club, they do so by reflecting the wishes of the membership. Their opinion, like that of a good elected official anywhere, should be representative of the general populace and not simply their own.

An Executive Board can implement its work most smoothly when it takes time to consider what has gone before, why a club finds itself in some particular position, all of the possible solutions and then reminds itself again to

mirror the club membership. An individual accepting the responsibility of an Executive Board position should do so only after he has agreed privately within himself that he has the time, the interest, the ability (or will work to create the ability), and the flexibility to put into the assignment. Love of square dancing and enjoyment of one's home club is not enough to make one a good Board member. It takes time, effort and willingness as well. But, oh the joys of seeing a club grow, of seeing people happy, of seeing ideas mature.

Next month: A look at the specific responsibilities of the Club President.

## A Festive Fall Decoration

*By Phyllis Howell*

**N**OW IS THE TIME of year to take advantage of the weather and see what Mother Nature has provided for use in your club decorations. On an upcoming weekend, take your family (or your square dance club might consider an outing together) into the great out-of-doors for a hike and an acorn-gathering activity. With an abundance of fallen acorns and a very few additional items, you can produce a most effective arrangement of **ACORN GRAPES**.

### Materials Needed

Acorns

Nylon stockings or inexpensive fall-colored chiffon scarves

Artificial grape leaves

Florist wire

Brown florist tape

### Procedure

After cleaning off your acorns, press each acorn tip onto a hard surface (wood, concrete, brick, etc.) to flatten the sharp point which occurs at the bottom of each acorn.

Draw a piece of nylon stocking tightly over an acorn and twist it at the top. Fasten firmly and as close to the top of the acorn as possible with a piece of florist wire. Trim away any excess nylon. Bend the wire upwards and tape with brown florist tape to make a short stem about three inches long.



Cover as many acorns as you wish to use in your arrangement. 9 to 15 acorns (depending on their size) make one good "bunch of grapes." Gather and arrange one bunch and tape all the stems together. Add two or three artificial grape leaves and tendrils (which you can make out of the florist wire) to your bunch. Group several bunches together for your final cluster.

You may substitute chiffon scarves for the nylon if you wish or intermix nylon and chiffon. Orange and chartreuse colors are especially good for the fall season. Also old white nylons can be dyed different colors for another effect.

The acorn grapes can be arranged on a wooden trowel as shown in the accompanying photo or could be placed on trays, plates, with driftwood, bark, etc. Your own imagination is your only limitation. The decorations might be used on the entry table to your dance hall, in your refreshment area, on a window ledge as well as for attractive door prizes or favors.



# Reading People's Mail

**O**VER THE YEARS TELEVISION has presented a variety of game shows, many of which can be adapted to a square dance club's enjoyment. While many of the TV shows involve oversized electronic equipment, elaborate stage setups or fabulous prizes, often the main idea of the stunt can be used with a minimum of preparation and work.

One such show appeared more than a dozen years ago and included Hollywood motion picture stars who tried to guess who might have signed certain letters which were read out loud by the emcee. The postmark as well as the letter contained clues to the author's identity, who might have been a real or a fictional person.

## Group Involvement

Such a skit includes an entire audience. This is good as a change of pace from relays or stunts which involve only a few people or from the type of entertainment where one or two persons entertain a crowd.

Assuming the audience is seated, following a dance or during a refreshment break, divide them in thirds. Have three assistants so that each section has one judge. Explain that a series of original letters will be read. Each letter, including the postmark, contains clues as to the identity of who might have signed it. Writers may be real or fictitious. Individuals in the audience are to call out the name as soon as they can identify it. One point is awarded to the first side correctly naming the author.

We've included a few sample letters which can be used. Most important, they will suggest a pattern which a club can follow to write their own letters. It is fun also to have a few letters about "local people"—perhaps your club caller, the club president or a club member who is well known. All you need to write an original letter are a few facts about a person. The postmark might be where he was born or an area he recently vacationed in. Included in the body of the letter might be clues about his work, his hobbies, his children's names, etc. Let your imagination take over and you'll be amazed what will come forth.

## Sample Letters

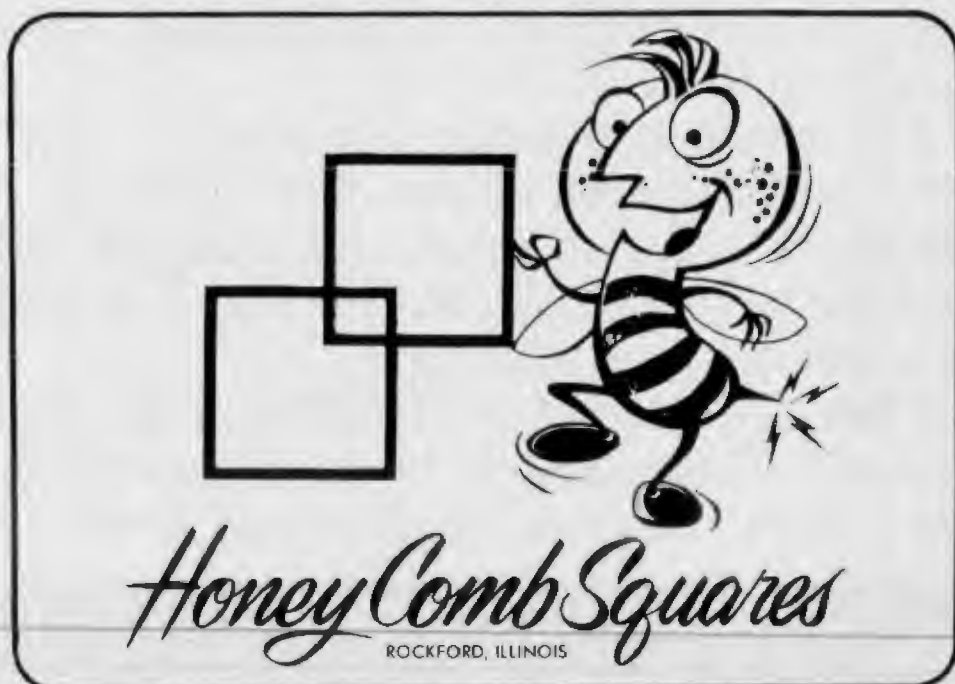
Postmark: Adventureland

Dear Mr. C: While washing the sand off my feet last Saturday night, it occurred to me that I hate my name. I'd like to cast it away and choose a new one. I think I could pick a better name any day of the week. No man is an island however, so I want your opinion. What should I change it to?

Signed: Friday

(Please turn to page 78)

## BADGE OF THE MONTH



Easily identifiable by the bright yellow bees which adorn the club badges, banners, stationery and pocket-sized dance schedules are the Honey Comb Squares of Rockford, Illinois. This theme is carried one step further on dance nights when different sized paper-maché bees are hung from the ceiling of the hall for decoration.

Taking their cue from this little mascot, the club members say they "work diligently together" and enjoy both square and round dancing with an emphasis on grace and styling. And with these words they invite others to visit them:

Buzz along with us  
Come to our hive  
Bring your sweet honey  
Square thru and dive.



# 26<sup>th</sup> National Square Dance Convention

*"World's Greatest Square Dance Event"*

JUNE 23, 24, 25, 1977 • ATLANTIC CITY, NEW JERSEY CONVENTION CENTER

**I**F YOU ARE PLANNING to attend the 26th National Square Dance Convention in Atlantic City next June 23, 24 and 25—and we certainly hope you are—what can you expect during your stay in Atlantic City? Many square dancers throughout the United States have pondered that same question.

First, let us take a look at the weather. June is an ideal month—warm days and comfortable evenings; the temperature during the day ranges from 75 to 85 degrees while nighttime temperatures drop to 65 or 70.

The beach is popular this time of year for swimming, sunning or just plain walking. The boardwalk offers a seven-mile array of shops, restaurants, and entertainment for all. It is ideal for walking day or evening.

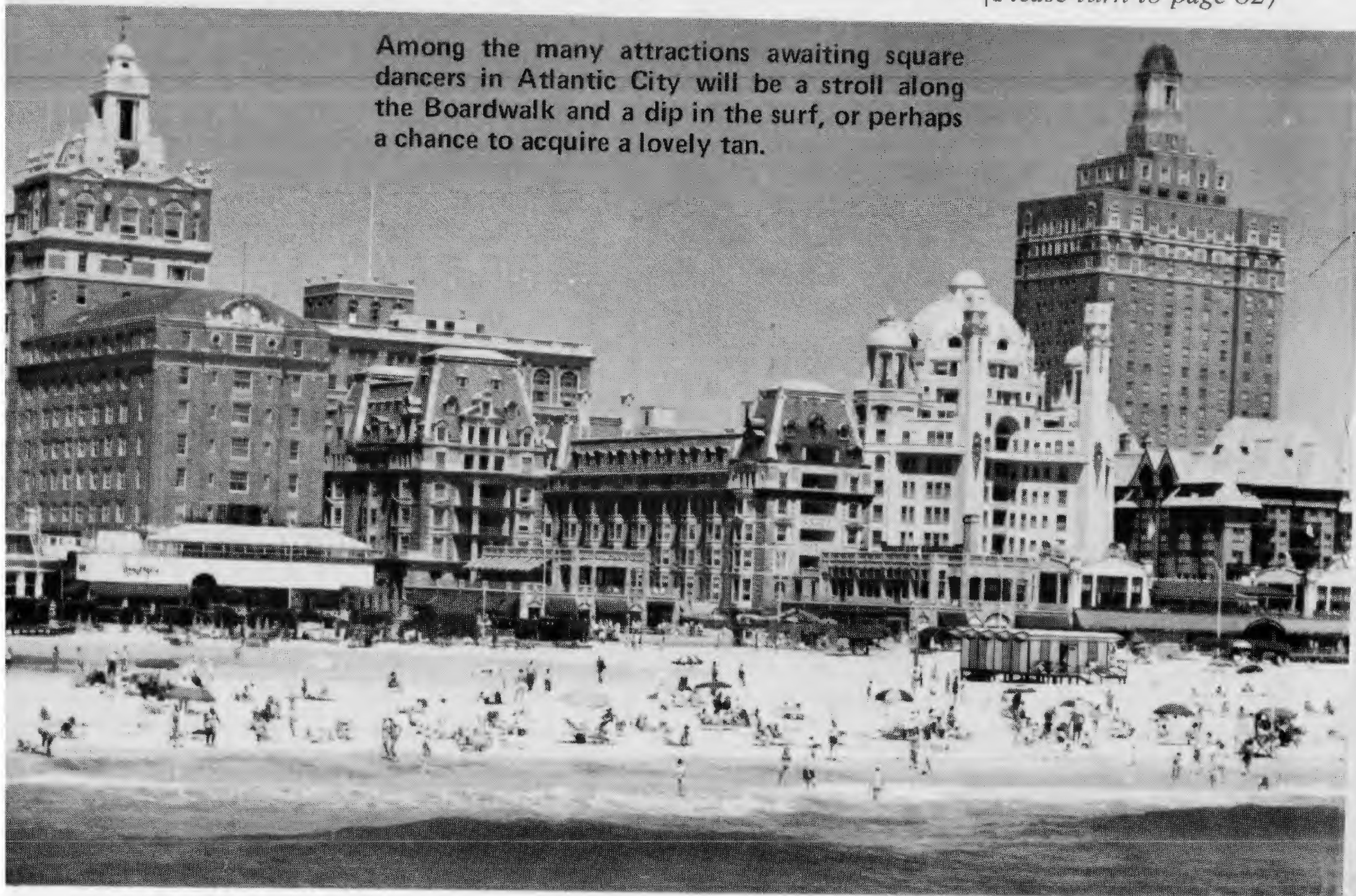
What does Atlantic City offer in the way of housing? There are all types of accommodations from modern multi-story hotels and

motels to countless smaller motels, all with pools and the conveniences today's travelers are accustomed to having. There are several splendid large hotels for those who desire this type of housing, all beach front and many rooms have an ocean view. There is usually a direct connection to the beach for bathing or sunning.

Camping in New Jersey will be a satisfying experience. Most of the camps are located on the land side in cool wooded areas—many within five to ten miles of Convention Hall. The housing committee has carefully screened all camps to assure the best. To assure yourself of the best camp, make your arrangements through the housing committee. There will be a camping booth at Convention Hall for the convenience of campers. The publicity committee is considering a 26th National Square Dance

*(Please turn to page 82)*

Among the many attractions awaiting square dancers in Atlantic City will be a stroll along the Boardwalk and a dip in the surf, or perhaps a chance to acquire a lovely tan.





# TEACHING TWO-STEP BASICS



*To outline a course for instructing the two-step could easily fill an entire textbook. Here, as a result of a research project, is a theory used successfully by a number of teachers. Read it over with the idea that some of the techniques may prove helpful to you.*  
—June Berlin, Round Dance Editor

**T**HE FIRST NIGHT of a class in round dance basics is one of orientation, of getting acquainted—teacher with students and students with the teacher. Good posture is stressed, as is learning to listen and moving to the music. Dancers are taught to lead with the ball of the foot, to glide along the floor and to lower the heel at the completion of each step.

Usually the teacher will introduce to the class the various positions of round dancing with the emphasis being placed on correct posture. At this point the directions and language to be used in round dancing (line of dance, center of hall, etc.) will be spelled out. Then it is time to get everybody dancing, starting, of course, with the very simple mixers.

The next step is the teaching of basics. Apparently most teachers start with the two-step—perhaps because some feel that two-steps are simple to learn and also because there are so many more two-step routines than there are waltzes.

There is a reasonably logical progression in teaching two-step basics that starts with the sideward two-step. It is the easiest basic to start with because it can be done in a circle with all the dancers joining hands. In this way the more experienced dancers help those who are having difficulty. It's always simpler, when working in a large circle, to indicate which foot to start on.

The movement is a side, close, side, touch; side, close, side, touch; with everyone starting to the side on the left foot, closing the right foot

to the left, stepping to the side on the left and touching the right foot to the left, then repeating the action to the right. This is a good time to emphasize that in a "touch" the touching foot does not take weight, hence the right foot is free to start the side step to the right. It is important that the dancers understand from the very beginning the difference between a closing step and a touch before they proceed to more difficult basics.

## The Next Step

The next logical segment to teach is the forward and backward two-step. This can be taught either in one single-file line of dancers facing the line of direction or with partners side by side. If the latter is used the ladies should start with the right foot, the men with the left, since the majority of round dances are done with opposite footwork. After the dancers have been drilled in the forward two-step they are ready for the backward two-step. Continuing the teaching sequence, the next phase would be the drilling of the forward and backward two-step with partners in closed position.

Emphasis here should be placed on the fact that the two-step involves a change of weight from one foot to the other on the first three beats of a four-beat measure, with the fourth beat a "hold."

Having done the sideward two-step, dancers will not have much trouble doing the side, close, forward, —; side, close, back, —; of the box two-step. The same change of weight applies here but dancers should be taught to "follow through" by bringing the right foot up to the left but with no weight change before starting the next measure with the side step to the right.

In time, we come to the scissors—the side, close, cross movement that results in a direction change that can be done in four different ways.



(1) In open-facing position the scissors starts with a side step on the man's left foot (lady's right) a closing step with the right foot beside the left, and crossing the left (or free) foot in front of the right. The cue word for this figure is *scissors thru*. Dancers should be taught to close and turn simultaneously on the second step, otherwise, it becomes awkward to do the crossing step.

The same figure, when done with dancers in loose closed position, involves the same footwork but ends in reverse semi-closed position. It would be advisable to defer teaching this until the students have had a little more experience in round dancing.

The same basic principle of side, close, cross applies to the scissors when done with partners in closed position. It should be pointed out to the dancers that on each turn he or she should face diagonally to his or her own right on the first two steps. On the third step the man crosses *in front* just as in the previous variations, however, the lady crosses *in back* in this version. This will require more drill for the ladies in order that they may become accustomed to crossing *in back* on the third step. It might be well to point out to the men that they can help the lady to remember the cross in

back by gently leading her into the step. Having the ladies practice their part alone will also help.

The footwork for the progressive scissors is the same with the exception of the third step. Teach the students that the movement is progressive down the line of dance and that the third step should be a longer one. Stress that this third step, although a crossing one, is also a forward step.

The hitch should be taught first in open position, then in semi-closed, and finally in closed. Use a slightly exaggerated body sway when demonstrating the figure to indicate to the students that an abrupt forward, stop and back up movement is not necessary. Point out that they step forward on the first step, close on the second step and back on the third step, returning to their original starting position.

The same rules apply when teaching the back hitch. In all probability most teachers teach the two parts of the double hitch one right after the other. The four-count hitch contains four weight changes and this should be pointed out during the teaching process, emphasizing the close on the fourth step.

*There'll be more on this.*



*Art and Garrie Jackson—Ottawa, Ont., Canada*

**R**OUND DANCING began for Art and Garrie Jackson in 1960 and they have been teaching since 1962. Garrie's interest in dancing goes back to a professional dancing career in England and on the European Continent. The Jackson's have a club in Ottawa comprised of beginner, intermediate, and advanced levels and the membership is just over the 200 mark.

Art and Garrie have been on staff at Canada-Cade at Niagara Falls, Canadian Round Dance

Festival in Toronto, Canadiana Round Dance Institute in Kingston, Flaming Leaves Festival in Lake Placid, International Fall Festival in Syracuse, and Montreal Area Square and Round Dance Convention.

In 1967 they were chairmen of the committee that organized the Trans Canada Centennial Square Dance Train that toured Canada from coast to coast in connection with Canada's Centennial. They are now busy with plans for a Cross Canada Cavalcade by train and air to Edmonton, Alberta, for Canada's first National Square and Round Dance Convention to be held in August, 1978. Art and Garrie are also editors-in-chief of Canada's national magazine, *Canadian Dancers News*.

With all of their activities in the round dance field, Art is proposing to take an early retirement from his position with the National Research Council of Canada in order that he and Garrie can devote more time to their favorite pastime—round dancing.



# SQUARE DANCE DIARY by a square dancer



With our fancy cover, we thought we would carry out the theme of

## SQUARE DANCE WEARING APPAREL

"...OH, THESE ARE THE LATEST IN SQUARE DANCE PETTICOATS. JUST ADD WATER AND..."

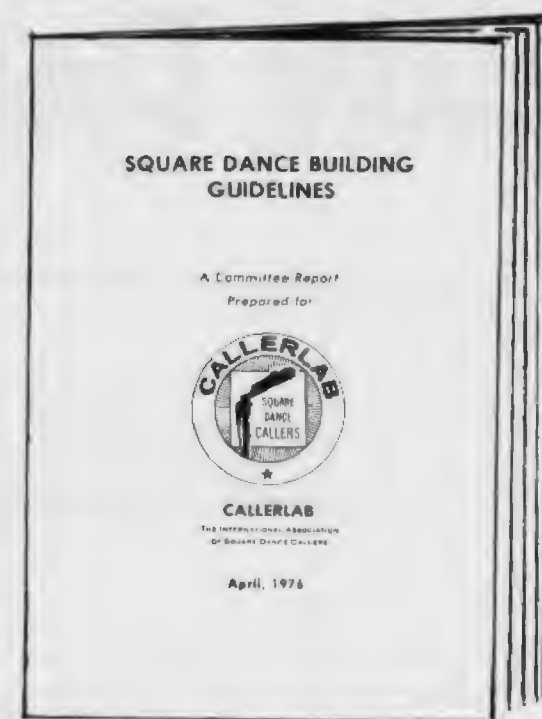
"...THAT'S WHAT THEY GET FOR ASKING JOE SMITHERS WITH THE MEAT PACKERS UNION TO DESIGN THEIR SQUARE DANCE CLUB COSTUME..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.



# More about HOMES for square dancers



## *Rising Rental Fees and Non-Availability of Suitable Halls Makes the Idea of "Owning Your Own Hall" More Attractive All the Time*

**E**XCEPT FOR THE FEW obvious drawbacks of the rising prices of real estate and the cost of building construction, there are more and more advantages for an individual, a caller, a club or an association to own a square dance hall. The cost of rentals is not going to go down in the near future and the unhappy experience of finding a rental square dance hall in a state of unkept disarray, or, even worse, finding it occupied by another group on *your* dance night simply underlines the urgency of thinking seriously about constructing a square dance hall in your community.

Recently in SQUARE DANCING Magazine (September, 1976) we reviewed a report on "Square Dance Buildings Guidelines" produced by a special committee of CALLERLAB—The International Association of Square Dance Callers. In this 20-page report the investigating committee provided a list of the advantages, as well as the disadvantages in owning your own square dance hall. The article discussed the matter of financing and went so far as to whet the imagination with the statement, "Several foundations throughout the nation have money available for buildings of various uses and offer a possible avenue to explore." Doubtless this added to the potential building owner's desires.

In a section headed "Architects" the report stressed the importance of acquiring the services of an experienced individual who is well aware of the facilities requirements for square dancing. As the booklet explains, "Our research discovered that some blunders were made,

particularly in the area of sound, where architects unfamiliar with square dancing were given a free hand. Too often, architects think of square dancing as taking place in a barn-type atmosphere and try to achieve that effect in their design. A better approach is a clean design providing the basic good sound, good floor and good environmental system design needed for maximum enjoyment in dancing."

### **Know the Building Codes**

Irregardless of where you are located, it is vitally important to be aware of the building codes and zoning ordinances that would effect construction in your area. "Too many people have made the mistake of buying a piece of property, designing a building, hiring a building contractor and then going to City Hall to secure a building permit, only to find out that some codes or ordinances will not permit the desired construction. This is a tremendous shock that could have been easily avoided had these things been checked in the very beginning." Because building codes and zoning ordinances do vary so much from one area to another it is wise not only to check carefully with your local building departments, but with your architect and potential builders as well.

### **Types of Construction**

The CALLERLAB study points out that there are four major types of construction that fit well into the square dance hall category.

First are the *tilt slab* pre-fabricated concrete panels. These are high quality buildings at a low cost. Load-bearing walls eliminate need for



plaster. Walls are soundproof and do not sweat. Low insurance rates are available due to fire-proof construction and strength to resist storm and wind damage. Buildings constructed in this manner have a high loan and resale value. Various exterior finishes are available at small variances in cost. They are neat appearing and provide a very professional looking building. They are least expensive to heat and cool because of the insulating properties of concrete. They require little maintenance and can be easily expanded to a greater size, if necessary, since all panels are reusable.

*Concrete block*—steam cured concrete blocks. Buildings constructed in this manner are cheaper than tilt slab. They are easy and fast to construct and may be dressed-up with other materials, such as rock, brick, etc. They are durable, but not as much as the tilt slab or steel construction. The decor is not as flexible and these buildings must be finished on the interior. They are more expensive than tilt slab to heat and cool. Concrete blocks are porous and more difficult to insulate. They absorb rather than reflect heat and cold. They are not as soundproof from outside noises as tilt slab construction and the porous blocks require more paint, therefore maintenance costs are higher.

*Metal buildings*—pre-fabricated metal panels. Buildings constructed in this manner are probably the cheapest of all types of construction considered by the committee, except in some areas where wood is abundant and inexpensive. Metal buildings are fastest to construct and outside maintenance is relatively trouble free due to pre-baked panels. A variety of colors are available and buildings can be dressed-up in front with brick, rock, etc. Construction is span-type—no stantions to interrupt the dance floor. Soundproofing from outside noise is difficult to achieve. Air conditioning and heating costs are higher because it is more difficult to insulate metal buildings than tilt slab or concrete block. Buildings of this type require indoor or ground level air conditioning and heating, as the roof will not support roof mounted heating and air conditioning units. Finally, the loan and resale value of metal buildings is not equal to tilt-slab.

Finally, *wood frame* construction. Buildings of this type have higher insurance rates due to vulnerability to fire and wind storm. Maintenance costs are higher due to the need for

periodic painting, decay prevention, etc. Construction costs are higher due to the slower method of construction. One can achieve a variety of styles and a wood frame building can be very attractive. Insulating properties of wood can be good and soundproofing from outside noises is fair. Finally, it is difficult to construct a large wooden building without stantions for support. 50 feet of clear space between supports is the practical limit.

According to the very thorough investigative job done by the CALLERLAB committee, costs of constructing these buildings based on 1976 dollars are as follows:

*Tilt slab*: \$12.00 per square foot

*Concrete Block*: \$10.00 per square foot

*Metal*: \$6.00 per square foot

*Wood*: \$6.00 per square foot

A range of from \$1.50 to \$2.00 per square foot for the pad is estimated in the cases of each of these types of construction.

As a summation, the committee reported that of the four types of construction researched the tilt slab panel type construction seemed to offer the most for the money. However, all types have good and bad features.

The committee made these recommendations. Get competitive bids from several reliable contractors. Contract estimates varied as much as 50% for the same type of construction. A person or group interested in planning a building program should decide specifically what is wanted before giving the bid. Change of orders after construction has begun can add considerably to the cost of the project. The report cautions "Many contractors make most of their profit by your early mistakes."

*This is the second in a series of condensed articles based on the CALLERLAB committee report. We thank chairman Melton Luttrell and his committee for permission to quote from the report.*





# CONTRA CORNER

THE FACT THAT contra dancing is constructed on a limited number of basics often misleads the individual not indoctrinated in this form of square dancing to feel that all contras are simple. Nothing could be further from the truth.

Like squares or rounds, there are simple contras. On the other hand there are also contra dances that are extremely difficult. However, unlike the squares, the complexity of the contras is not dependent on the use of new, sometimes non-descriptive terminology, but rather on the challenging combination of *known basics* presented to the dancer in a somewhat unusual form.

## A Tricky Triple

As an example, in the contra Fisher's Hornpipe (SQUARE DANCING Magazine, July, 1976) the contra as presented was uncomplicated. A triple minor (which means that the long or major contra line was divided into minor or smaller groups of three couples working together), Fisher's called for the active couples going *down* the outside of the set, turning and coming back the outside of the set, then going *down* the center of the set, turning and coming back to cast off. This is easy.

However, some early-day Lee Kopman in the 1800s decided to make things a bit more interesting. As the actives traveled *down* the outside of the set the third couple in each unit of three traveled *up* (A). Then each of the dancers returned to place and, as the actives went *down* the center together the number three couple separated and traveled independently *up* the outside (B). Turning, they returned to place and continued on with the pattern as originally described.

This may not seem like much of a challenge,

but *it is* challenge in a different sense of the word. Each time through the figure of the dance the number three couple in the unit changed and, as in the case of many contras, the change called for a high degree of concentration and alertness on the part of all the dancers.

## From Triples to Duples

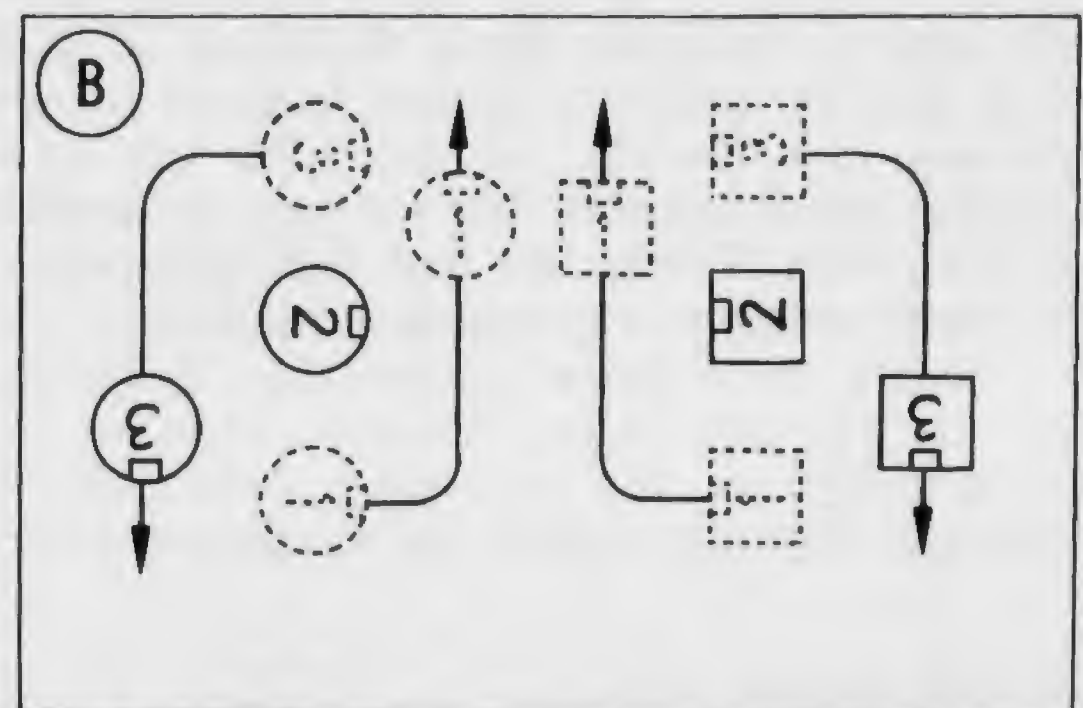
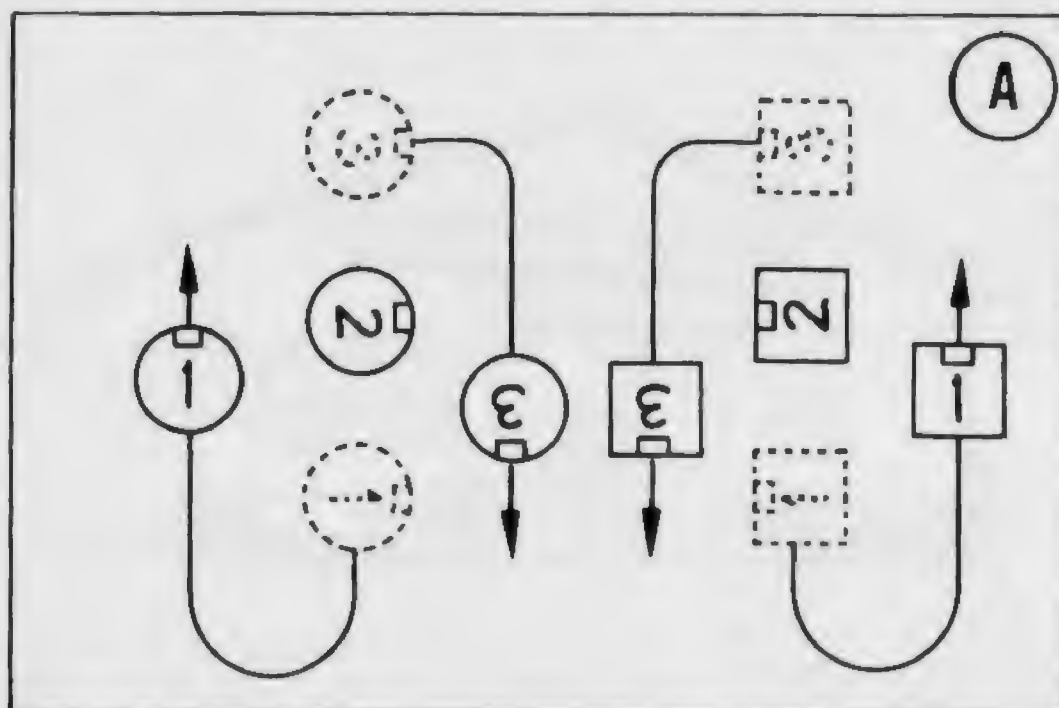
Another instance of challenge in a contra comes when a dance changes from a triple to a duple. Take the case of another triple minor "The Long Valley" (see Contra Caller/Teacher Manual by Don Armstrong—Dance 39).

In "The Long Valley" (as it is done normally as a non-crossed over triple) the actives cross, go *down* the opposite side and then proceed to make a right hand star with the number three couple in their own unit of three. Following the star and two ladies chaining across and back, the same active couples cross, move *up* the outside of the set returning to their original place to make a left hand star with the couple directly *below* them.

This is all well and good and not too difficult to the contra dancer of moderate experience. However, if, instead of waiting two times with the couples at the head of the set being "dead," the caller waits only one time and then activates a new couple, the contra at the top of the hall becomes a duple with the ultimate effect that the inactives are in one instance making a right hand star with couples coming from one side and then the next making a left hand star with a different couple.

Sometime we'll do a picture series on this to explain the challenge more graphically.

Contras *are* fun, but we don't want you to get the idea in this case that *fun* automatically means *simple*.





# • Chapter forty-three

## The Caller-Coach

By Walt Cole, Ogden, Utah

*How does a person learn to call? Primarily he learns by actually getting up and calling. He practices, then analyzes what he has called. Traditionally a caller has taught himself to call. He has picked up pointers by observing other callers. He has, in this manner, done some things correctly and some things poorly. If he has been wise he has profited by his mistakes and learned not to repeat them, realizing if he does that potential dancers may be discouraged and consequently be lost forever to the activity. There is an insurance against making many of the common errors—that is to learn from a knowledgeable caller-coach or teacher and benefit from his experience. This chapter will deal with the functions of a caller who takes under his wing one or more potential callers and passes along to them his knowledge.*

**T**HE CALLER-COACH is undoubtedly a most important person in square dancing today. He has the responsibility of training the future caller, who in turn goes forth to the credit or the discredit of square dancing. This responsibility, being the caller-coach, is no easy position. What truly pensive caller has not questioned himself as to “How many dancers did I lose from this activity during my learning metamorphosis?” and, as a caller-coach, “What kind of person/caller am I about to release to the square dancing public?” It is common knowledge that not all callers are top-notch teachers and certainly not all teachers are crowd-pleasing callers. To excel in both aspects is unique!

The person willing to help another, to give of himself, to impart his knowledge and experience unreservedly, and to strive to produce a caller of even better quality and ability than himself, should never fear the position of caller-coach. He should accept the apprentice (or class) and get on with the “dance.” Reaching personal high calling attainments cannot be denied as being rewarding. An even greater reward comes to the proven veteran caller who, as a caller-coach, realizes that by passing along his knowledge to new callers he has done much to endow the advancement and posterity of our heritage. Through these new callers he will be in a position to reach and influence far more potential dancers than if he were to continue the task alone, relying only on his own personal contact with dancers.

The caller-coach has probably arrived at his position through one of several avenues. In some communities he might have been (or is) the only caller available and the apprentice comes to him seeking help. Or, the potential caller-coach could be the only caller among several in the



community who is willing to help the apprentice. Or, he might actively seek (or has sought) apprentices to teach. Or most likely his role as a caller-coach has developed through a series of events that led him to this position. A few caller-coaches have gone on to national prominence in this segment of square dancing, but as with the club caller whose importance hinges on his development of competent, happy dancers, the local caller-coach is the mainstay in developing callers and in this way contributing to the future of our American Folk Dance.

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*ABOUT THE AUTHOR: This chapter might have been written by any one of two dozen or more caller-coaches active throughout the square dance world today. Before this Textbook is completed others will have added their thoughts relative to teaching new callers. We have selected Walt Cole of Ogden, Utah, to start the ball rolling due to his fresh approach and the knowledge he has applied from outside the limited framework of the square dance activity itself. For a closer look at Dr. Cole, see the biography appearing on page 54 of the September issue of this magazine.*

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We are concerned here primarily with the one-to-one basis of caller-coach and apprentice working together. We will touch upon the caller association or independently sponsored training school. With a little imagination and effort, this chapter may set the stage for self-help by the apprentice without caller-coach aid. By no means will the chapter be self-sufficient! Apprentices, if at all possible, should get help from competent teachers' and callers' schools and from as many sources as are available to him.

#### **Preparing for the Apprentice**

How do you, the caller-coach, begin the task of training an apprentice? This may be your first attempt at coaching or it may be that you have done it for many years. In either case, realize from the start that *you will learn more than the apprentice*—for the greatest learning experience is through teaching!

First, GET ORGANIZED. If you are about to tackle the job of training other callers, you must be every bit as well prepared as you have ever been for a beginners' square dance class. Develop lesson plans. Try to foresee all of the pitfalls and hurdles. Try to determine the advice needed by the apprentice. Prepare it all in depth and with great clarity.

Second, BE A FRIEND to the aspiring caller. Maintain a relationship with the apprentice where sincere and constructive comments and help can be made freely. Honesty in all dealings with the apprentice should be the foundation of coaching.

As the coach you should be an active club caller and probably should have been calling for a minimum of ten years at club level. In all probability the apprentice is being trained for club calling and, as a veteran club caller knows, there's much, much more to handling club dances than just calling!

The apprentice, on the other hand, should have danced for at least 1½ years (hopefully more), and his period of caller-apprenticeship should be planned for a duration of at least a year. This period should be followed up by frequent coach and student get-togethers much as a golf pro returns to teaching pros for help.



The majority of the calling technology and the personal demands and their ramifications on the caller are well covered in other chapters in this Textbook. Now, as a caller-coach, you are to interpret (seasoned with your own experience), develop (as you see ways to improve on the Textbook information), and impress all of this upon the apprentice. Your goal—to continually strive for a better product.

Before actually getting into the training period and lesson plan, it would be amiss not to state a few dos and don'ts:

Express your honest opinion of the apprentice's work and progress.

If appropriate send the apprentice to another caller, who may excel in a particular area, for specialized help.

Encourage the apprentice. Improvement in calling is not usually one of an ascending curve—but it is more in the nature of reaching plateaus.

Have unlimited patience. Very few individuals are "natural born" callers. Callers are developed through unending hours of practice, work and thorough coaching.

Teach the apprentice how not to read his calls but show him how to dissect each movement fully in order to understand the role of both partners through flow and choreography. As a caller-coach, your credibility will be intensified if *you* do not read *your* calls.

Don't rush the apprentice onto the stage even for a singing call, until and unless he knows it *cold!*

Encourage the apprentice to never call a movement he doesn't know from A to Z. To call it, he must know where the dancers are at the start, what their traffic pattern is, and where they are when the movement ends.

*Remember*—When the apprentice makes his "debut," both your and his reputations are on the line and first impressions last the longest. In Ed Gilmore's words (paraphrased), "Any fool can stop a floor—it takes a *caller* to keep a floor dancing!"

### **A Caller Association Sponsored Callers' School**

The one-to-one coach/apprentice basis is fine with the exception that the apprentice gains only the experience and training of one caller, his coach. If your area is experiencing an increase in the number of persons wanting to learn to call, then it may be time to organize a school for that purpose. Such a course would be given in addition to and in conjunction with the one-to-one apprentice/coach training. Certification on a local, area, and national basis is inevitable and certainly can be the tool to develop more qualified, better trained callers and truly professional attitudes. The day of "growing like Topsy" is rapidly coming to a close.

The association should appoint a coordinator for its callers. If the association is large enough, an existing or appointed training committee would have this responsibility. In either case, the subject matter would be presented by assigned callers, each caller in turn to present material in which he has developed a particular expertise. The coordinator maintains the continuity from week to week, and in all likelihood he will have the additional responsibility for the first hour each session of assignment reviews. Hopefully, though, other qualified individuals from the association will join him during the evaluation of the apprentice's performance.



## The Lesson Period

We speak now in generalities, whether the instruction is on a personal coach and apprentice caller basis or in a class situation. Ideally, weekly sessions should be scheduled at the same appointed time and place and maintained for reasons of continuity. The lesson period should be set for two hours, though you may find that this will expand to lengthier periods on occasion.

Each two-hour session can be divided into two sections. The first hour may be devoted to having the apprentice perform the task at hand or perform the assignment from the previous week. The second hour may be devoted to lecture and demonstration either on subjects just covered in the first hour or as background to the assignment for the following week.

The first session with the apprentice may be one of discussion, touching on background, capabilities, and philosophies. Here will be determined what will be expected of the apprentice and what is to be offered. This is the time to outline the responsibilities of a caller (it's much, much more than just calling tips at a club dance).

It's a good idea to involve the spouse in discussing these responsibilities, too. Calling is normally a two-party experience with cooperation needed from both husband and wife.

The first session may or may not be the time for an audition—depending upon the situation and background of your acquaintance with one another. Without fail, this first session should lay down the ground rules for assignments, performance, discussion and, above all, assuming the apprentice has the necessary qualities for calling, he must realize that one progresses in direct proportion to the amount of work and practice he is willing to put in *and to his desire!*

Leading the apprentice through the throes of learning to call is much like leading the beginners' class through the basics. Outside "classroom" assignments should include some of these:

Taking notes at a dance or class you or another experienced caller are conducting.

Preparing a teaching tip of a basic movement (he will, in all probability, be teaching a class of his own one day).

Taping a traveling or local caller for review and analysis by both of you.

Doing a "guest tip." More on this later.

The lesson period will generally consist of you teaching and describing in the finest clarity. (1) You demonstrate, (2) the apprentice performs, (3) you correct, cajole, console, praise, reprimand, and continually repeat the process.

Square dance calling has passed the "art" stage, thus the apprentice needs to learn and have at his fingertips the complete structure of movements and choreography. He must have an understanding of club organization, of ethics, plus all and more of the information that is contained in this Callers' Textbook. *The Lesson Period is "where it's at!"*

*Using the Textbook Chapters that have been appearing in SQUARE DANCING magazine since January, 1970, we have asked Walt Cole to suggest a course of study that a caller-coach may apply when instructing the new caller. With the idea that each instructor will add treasures from his own experience, we will feature this outline in a coming issue.—Editor*



# A Drive for NEW Members

**YOU** Are the Best Recruiter for SIOASDS Members (SQUARE DANCING magazine subscribers). There's a good chance that you, as a regular reader of SQUARE DANCING magazine, have encouraged others to become members and regular monthly readers. Perhaps you've handed out copies of our special brochure to friends or let them see copies of SQUARE DANCING pointing up some of the many features you feel they'll enjoy. For all of this we thank you!

As our circulation grows the magazine will also grow in size and content and there will be more of these full-color issues. You can help in this growth by encouraging others to join us. We will be happy to send you copies of our special illustrated brochure describing the Society and SQUARE DANCING magazine. Each flyer includes a subscription (membership) form. When writing, tell us the quantity you would like and be sure to include your address.

## Interested in Being a Subscription Representative?

Subscription or membership representatives who register with us beforehand are rewarded for bringing in a number of new subscribers. If you enjoy SQUARE DANCING and would like to spend some of your leisure time in attracting new members drop a letter to Sharon Kernan at our address and information will be sent to you.

SQUARE DANCING is for everyone and there's a good chance that many of your friends would make enthusiastic members of the Society.



## Give a **MEMBERSHIP** to a friend The **PERFECT GIFT** for a square dancer

**W**HAT MORE SUITABLE GIFT for a square dancing friend could you possibly find? With a year's membership in The Sets in Order American Square Dance Society your friend will be reminded of your thoughtfulness each month when his copy of SQUARE DANCING arrives in the mail. Add to this the fact that he'll receive his own Premium Certificate which entitles him to obtain any or all three of the 1977 Premium LP Records and the special set of two caller-accompaniment records. Remember, to be in time for Christmas the gift order must be received by December 9, 1976. If the recipient of your gift is already a member of SIOASDS his present membership will be extended for another year.

There's bound to be something of interest

and value in each issue of SQUARE DANCING, regardless of whether the recipient is a caller, dancer, newcomer or old-timer. Your gift will be appreciated by everyone who is concerned and interested in the Promotion, Protection and Perpetuation of the square dancing activity. Of course, your efforts to introduce SQUARE DANCING to others is always appreciated.

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*This gift card goes to the new member.*





**Hillie Bailey**  
Maine AQUA



**Marlin Hull**  
Calif. AQUA



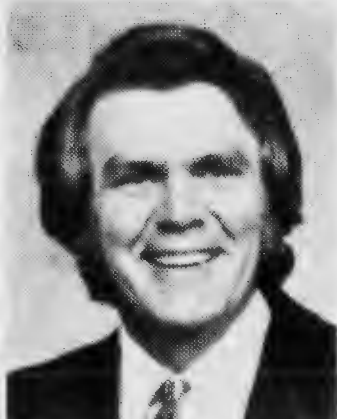
**Al Brundage**  
Conn. LIME



**Frank Lane**  
Colo. HOT PINK



**Bailey Campbell**  
Texas AQUA



**Mac Letson**  
Ala. HOT PINK



**Jerry Haag**  
Texas HOT PINK



**Billy Lewis**  
Texas AQUA



**Lee Helsel**  
Calif. AQUA



**Joe Lewis**  
Texas LIME



**Dick Houlton**  
Calif. HOT PINK



**Dave Lightly**  
Iowa HOT PINK



## *We announce with pride The 1977 square dance*

### **“Sound Documentaries”**

(just for SIOASDS members)

**S**OME DAY IN THE FUTURE as you think back on happy square dance times you'll refer to a specific year by pulling from your library one or more of these custom recorded square dance documentaries and hear, not only the sounds of the music and calling, but the types of dances, tempos and style of calling reminiscent of that era.

Square dancers around the world have been collecting these SIOASDS Premium Records since they were first produced in the 1960s. Each year from among the thousands of square dance callers scattered around the world 24 are selected to help us document the present. For 1977 those whose pictures are on these two pages have been asked to add their calling to this special collection.

Three LPs make up next year's collection. ONE spotlights the Basic (1-50) Movements of Square Dancing. TWO features the Extended (1-75) Basics Program. And THREE highlights the Mainstream Basics from the CALLERLAB Basics Program.

To get any or all of these Premium selections, you need only be a dues-paid member of The American Square Dance Society. When your membership is due for renewal, you will be sent a standard renewal form and also *at that time* you will be sent your 1977 Premium certificate. You will have the opportunity to order one or up to five copies of each of these Premiums. The only charge will be a modest fee to cover postage and handling expenses.

Members whose expiration date is earlier than December, 1977, and who would like to receive their Premiums now, may arrange to do so by sending in a request for the pro-rated amount which will extend your membership through December, 1977. When the pro-rated amount is paid, the Premium certificates will be mailed and you may then order your Premium Records.

Ken Kernen, of the SQUARE DANCING Magazine staff, has produced the current series. Serving as MC for the three albums is Editor, Bob Osgood.



**"LIME" Basic Program of Square Dancing (Basics 1-50)**

Al Brundage (Fireball, Kalox 1185)  
 Joe Lewis (Rubber Dolly, Sets in Order 2116)  
 Melton Luttrell (Pretty Palomino, Square L 603)  
 Garnet May (Love Me Hoedown, USA 505)  
 Darryl McMillan (Sagebrush, Ranch House 101)  
 Jack Murtha (Thunderbird Romp, Thunderbird 501)  
 Al Stevens (Sheb's Hoedown, USA 507)  
 Dave Taylor (Skillet Lickin', Blue Star 1952)

**"AQUA" Extended Basics Program of American Square Dancing (Basics 1-75)**

Hillie Bailey (Big Boom, Sets in Order 2139)  
 Bailey Campbell (Stay a Little Longer, Kalox 1128)  
 Lee Helsel (Mountain Dew, Thunderbird 507)  
 Marlin Hull (Shelby's Banjo Hoedown, USA 505)  
 Billy Lewis (Fireball, Kalox 1185)  
 Sam Mitchell (Mountain Dew, Thunderbird 507)  
 Gloria Roth (Gold Diggin', Windsor 5028)  
 Allen Tipton (Ruby, Scope 311)

**"HOT PINK" Mainstream Program of American Square Dancing (Basics 1-75 plus 7 CALLERLAB Quarterly Movements)**

Jerry Haag (Take One, Chaparral 101)  
 Dick Houlton (Honey Toast, Hi-Hat 631)  
 Frank Lane (Action, Dance Ranch 631)  
 Mac Letson (Fireball, Kalox 1185)  
 Dave Lightly (Stan, Red Boot 300)  
 Ron Schneider (Chordex, Windsor 4166)  
 Bob Vinyard (Smokey Mountain Breakdown, Red Boot 303)  
 Nelson Watkins (Why Don't You Love Me, USA 503)

**ESPECIALLY FOR CALLERS**

Drawing from the great libraries of Windsor Records and Sets in Order, we offer, as a single premium, four classic hoedown tunes that have been extended to approximately five minutes playing time each. These two 45 RPM, 7" records have been produced especially for those who call. They are available to members of SIOASDS as a single premium package for a small postage and handling fee. Here are the four tunes (two records) in the package:



Possum Sop  
 Clamor

Beaumont Rag  
 Missouri Mule



**Melton Luttrell**  
 Texas LIME



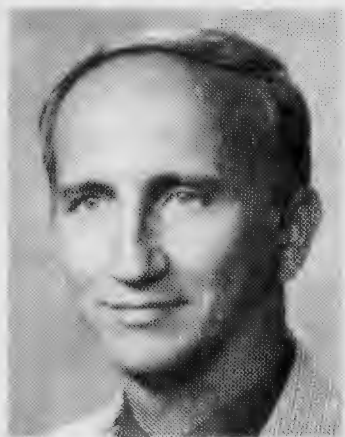
**Ron Schneider**  
 Fla. HOT PINK



**Garnet May**  
 Canada LIME



**Al Stevens**  
 Virginia LIME



**Darryl McMillan**  
 Florida LIME



**Dave Taylor**  
 Illinois LIME



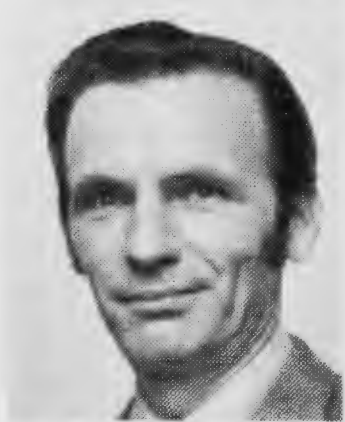
**Sam Mitchell**  
 Florida AQUA



**Allen Tipton**  
 Tenn. AQUA



**Jack Murtha**  
 Calif. LIME



**Bob Vinyard**  
 Mo. HOT PINK

**Gloria Roth**  
 Canada AQUA



**Nelson Watkins**  
 Calif. HOT PINK







The laughing countenance of "Pappy" Shaw looks out at the dancers in Sets in Order hall. With him are the portraits of Manning and Nita Smith, Johnny LeClair and Bob Van Antwerp.

# The Square Dance HALL of FAME

**T**HIS PAST SUMMER at the annual National Square Dance Convention held in Anaheim, California, many thousands of square dancers for the first time saw the full color oil paintings that make up the Square Dance Hall of Fame. On regular display in the dance hall of The Sets in Order American Square Dance

Society's home office (462 North Robertson Boulevard, Los Angeles, California), these portraits pay tribute to a number of the leaders who have shared in the responsibility of helping to develop American square dancing to its present form.

First to be honored by this ritual was Dr.



Loaned to the recent National Convention, the Hall of Fame portraits are on display for all to see.





Breathing time between tips is a good time for guests to check out the portraits (left) of Joe Lewis, Frank Lane, Bruce Johnson, (and right) Lee Helsel and Dave Taylor.



Lloyd "Pappy" Shaw, Colorado Springs. A plaster bust of Shaw (the only non-portrait in the exhibit) salutes this man who deserves so much credit for his part in reintroducing the world to American square dancing. Jean Knapp was the artist who designed the bust.

The callers whose portraits were painted by noted California artist Gene Anthony, hang in the headquarters building and include those shown on this page.

Selections for this honor are made by a special Hall of Fame Awards Board consisting of both callers and dancers. Additional awards are projected for the near future.

Here, in alphabetical order, are the members of the Square Dance Hall of Fame: Don Armstrong, Al Brundage, Jimmy Clossin, Marshall

Flippo, Herb Greggerson, Ed Gilmore, Frank and Carolyn Hamilton, Lee Helsel, Bruce Johnson, Earl Johnston, Fenton "Jonesy" Jones, Arnie Kronenberger, Frank Lane, Johnny LeClair, Joe Lewis, Bob Osgood \*, Bob Page, Ralph Page, Lloyd "Pappy" and Dorothy Shaw, Manning and Nita Smith, Ray Smith, Dave Taylor and Bob Van Antwerp.

Nomination suggestions for Hall of Fame members are always acknowledged and may be sent to SIOASDS, 462 North Robertson Blvd., Los Angeles, California 90048. Next time you find yourself in California, do drop by and pay a personal visit to the Square Dance Hall of Fame, our office and the square dance museum.

\* Bob was brought into the Hall of Fame by the Hall of Fame members themselves in February, 1972.



Many square dancers meet Hall of Famers for the first time through these portraits. (left) Taylor, the late Ed Gilmore, Marshall Flippo, Earl Johnston and (right) Bob Page and old timers, Jimmy Clossin and "Jonesy."

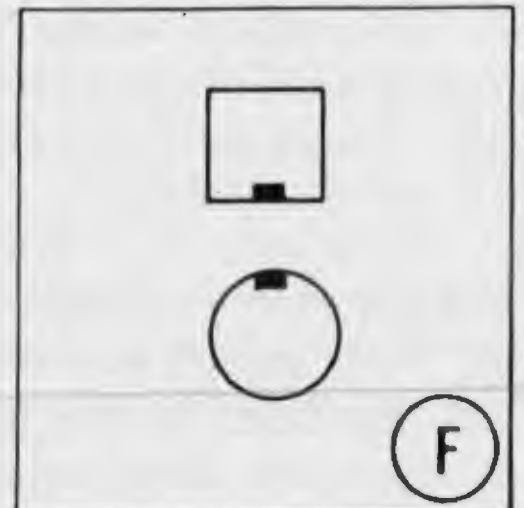
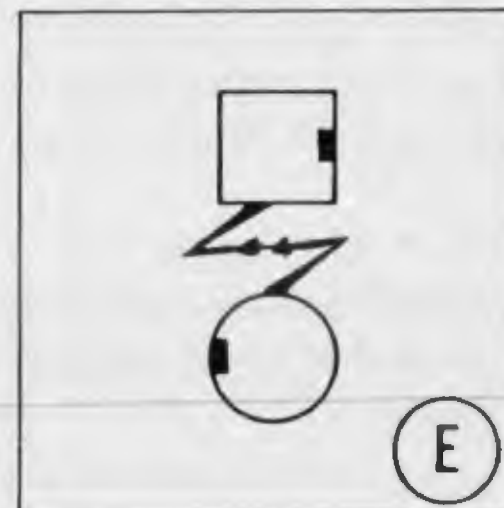
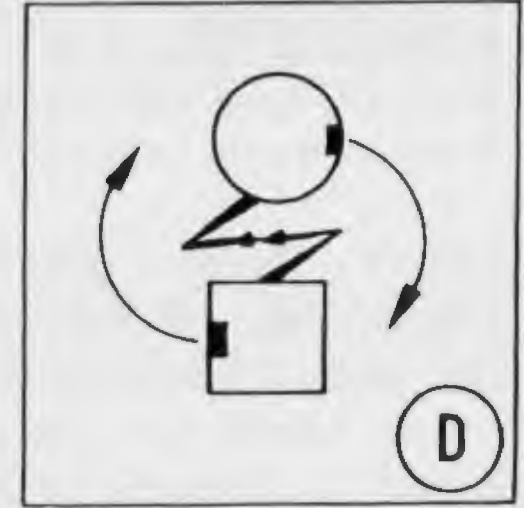
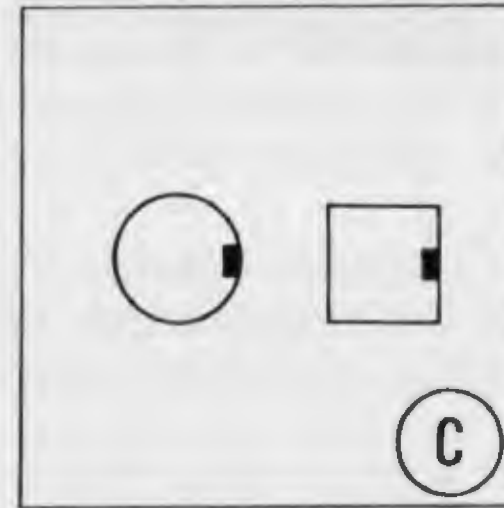
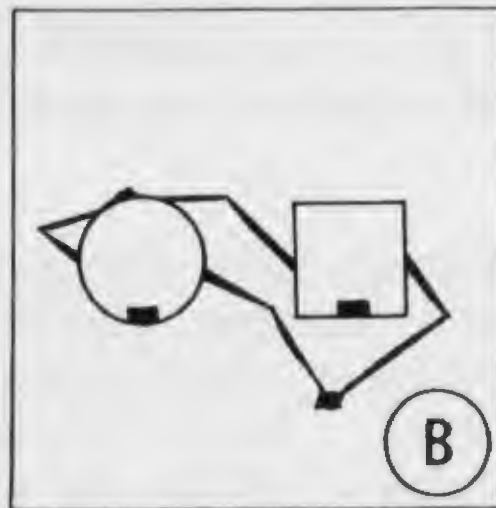
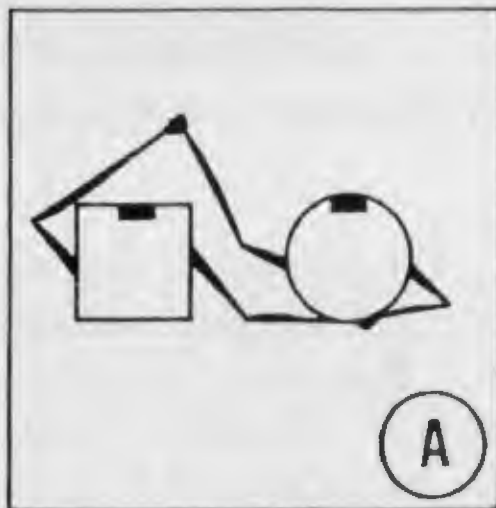


# TAKE A GOOD LOOK

a feature for dancers



*Roll, the contemporary term to independently turn one-quarter, is our target.*



BARBARA: This month we take a look at the second of the two CALLERLAB Quarterly Movements suggested for mainstream use during October, November and December. Its name is Roll.

JOE: We've been using the movement in the half tag, trade and roll figure (see this month's Style Lab, pages 8 and 9) for quite some time and we've taken it to mean that we simply turn or roll a quarter individually.

BARBARA: Actually it's a companion or extension movement and is dependent upon another basic.

JOE: Let's say that you and your partner are accomplishing a right and left thru. You've just pulled by another couple, are facing out—away from them—and are set to do the courtesy turn (A). The man puts his right hand at the small of the lady's back, his left hand holds her left and, working together, they turn 180° (B). At this point they drop their handholds and simply continue their left turn independently—to end single file, the lady behind the man (C). Incidentally, this figure has a name—it's called right and left roll.

BARBARA: The use of Roll in a movement such as half tag, trade and roll is a good example of the blending of Roll from an arm

turn. Here's an example. Two dancers start a trade by taking right arms (D). Together they turn 180° or halfway around (E). At that point they release armholds and turn a quarter in the direction of motion set up by the trade to face each other (F).

JOE: It's simple and it's a sexless movement that can be applied to any two dancers working together.

BARBARA: At first we thought the maneuver could be called directionally by just saying "face that person," or "face a quarter," or "face your partner" but we realize, after having danced Roll in combination with other basics, that you don't necessarily face someone at the completion of the call and the descriptive terms appear to be inadequate.

JOE: There's no big deal about Roll. It's a simple movement that works well.



# ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## New Zealand

Art Shepherd has been elected President of the New Zealand Callers and Tutors Association. Serving with Art are Vic Beckett, Geoff Hinton, Bill Buttolph and Graeme Hawley. Planning for a North America Tour by New Zealand dancers in July and August, 1978, is well under way. The tour is to take in the First Canadian National Square and Round Dance Convention in Edmonton. Over 200 New Zealand dancers are interested in the tour. With regret the New Zealanders have announced the cancellation of their International Square and Round Dance Convention which was scheduled to be held in October, 1977, because of the many other special dances which are being held during the months of February, March, April, May, and June, to entertain overseas visitors.

Members of the Twizel Tussock Jumpers and

The group of dancers from the Twizel Tussock Jumpers and Carolina Curleques who met halfway between their respective areas to stage a combined graduation dance.



Carolina Curleques Square and Round Dance Clubs held a combined graduation dance in July. The affair was held at Fairlee, a central point between the two areas represented by the clubs. There had been no square dancing in the area for 25 years but that seems to be changing. In August an "introductory night" was held and it is hoped that square dancing will become a way of life for the residents. Alan and Carol Murphy are hard at work attempting to bring square dancing to some of the other areas where it is unknown. In October they ran a "first ever" Festival in Oamaru and they are hopeful that this will provide the spark and the activity will catch on here also.



The only way to travel—if you're a square dance caller—is this van of Hal and Jeanne Petschkes' of Coventry, Connecticut. What a marvelous way to advertise square dancing!

## New Jersey

For the fifth consecutive year, the Northern New Jersey Square Dancers Association has held a contest, open to all in the area, for a poster to promote National Square Dance Week. Copies of the winning poster, by Joe Critchley of Sussex Spinners, Sparta, New Jersey, will be distributed to all member clubs



# ROUND THE WORLD of SQUARE DANCING

in the association to be used to promote square dance classes and National Square Dance Week. It is also the cover for the Fall issue of *Grand Square*, the official publication of the Association.

Center in Columbia. In spite of the fact that that the building is not air conditioned and the temperature ranged around 92 degrees during much of the dance, 240 enthusiastic and brightly costumed dancers began the Dance-A-Thon. 228 dancers were still on the floor dancing to the music of "Jackson," at the end of the 20 hours. Over \$15,000.00 was raised



Denim Squares, the newest club around the St. Louis, Missouri, area and club caller Skip Uhlig (far left) about to embark on a float trip. Following the July 4th parade the group received many inquiries about square dancing.

## Virginia

Richmond's 21st Square and Round Dance Festival, "Spirit of '76," will be held November 12th and 13th at the John Marshall Hotel. All levels of dancing will be programmed from the new dancers program through challenge and a die hard ball. Workshops and a special Callers' Clinic are also planned. Those staffing the Festival include Earl Johnston, Kip Garvey, Jack Lasry, Chuck Stinchcomb, John Saunders, Ron and Carolyn Hankey, Wayne and Norma Wylie, and Carmon and Mildred Smarrlli. The entire affair will be held under one roof.

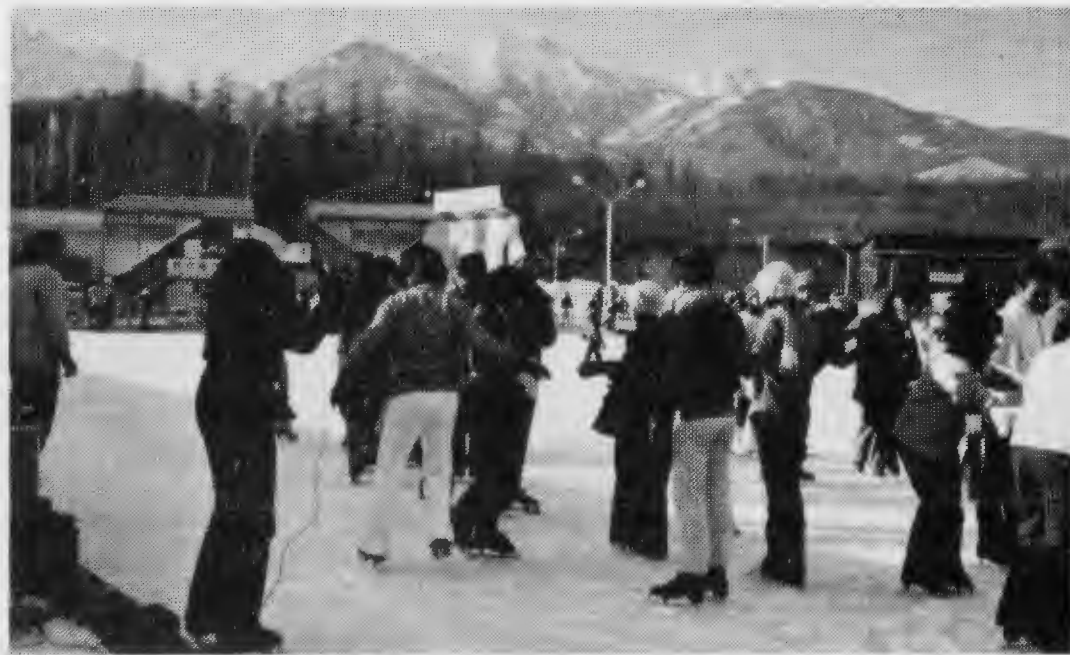
## South Carolina

During a 20-hour period on July 16th and 17th, square dancers in South Carolina participated in a Dance-A-Thon for the Jerry Lewis Muscular Dystrophy Benefit Program. Some 20 groups represented dancers from all over the state. Each group was allowed six couples and each dancer had solicited pledges from dancers, friends and businesses. The pledges ranged from 25¢, 50¢ and up for each hour danced. The affair was held in the Hugh Dimmery Memorial

and a check in the full amount was sent to the Jerry Lewis annual Labor Day Telethon for Muscular Dystrophy. Portions of the dance were filmed to be shown on the Telethon.

## Florida

Often times clubs find themselves in the position of having no facility available in which to conduct their dances and classes. Seaside



The beautiful Japanese highlands was the locale for a gala party last January. Square dancers are looking forward to a repeat this winter to exhibit their skill in square dancing on ice skates.





Ragon Hall in Pensacola, Florida—pride of Seaside Squares club members.

Squares of Pensacola was one such club and they banded together to do something about it. The result was Ragon Hall, a 60' x 80' steel building with a brick front. It has a hardwood

dance floor, kitchen, restrooms, an office, and is air conditioned. Financing was accomplished through the sale of shares to members and  
(Please turn to page 86)

## A Bicentennial Square Dance Float

**A**LWAYS ON THE LOOKOUT for ways to promote square dancing, the Calico Squares of Cleveland, Tennessee, found the opportunity to do just that and to honor America's 200th birthday at the same time. The group made and entered a float in the Bicentennial Parade which culminated a week of Bicentennial celebrations held in that area.

With the theme, "200 Years of Square Dancing," the float was designed and built by Calico Squares' club and class members in their first attempt at float making. Although they ran into problem after problem, they persevered and the result was the prize winning float in the parade.

Jim Bryant drew the plans and the basic skeleton was built, then covered with a first layer of chicken wire. Additional wire was then

cut to fit individual areas. Using red, white, and blue crepe paper cut into squares and stuffed into each hole in the wire, these expanses of wire were then mounted onto the plywood frame.

A tri-colored partition over eight feet high displayed silhouettes of square dancers. One side carried the date 1776 and Lowell and Cleo McAllister rode the float dressed in authentic 1776 costumes. On the reverse side was the 1976 version with Connie and Ricky Cooke dressed in modern square dance clothing. On both sides of the partition red lettering proclaimed "Square Up America."

"Paper was the main problem in constructing the float," said Janie Arms. "We ordered and back ordered the paper, then at the last minute we had to hunt for some. Two days prior to the parade, we found out that only one firm in the country makes crepe paper for floats that is pre-cut and waterproof."

Many hours of hard work went into the making of the float (Jerry Arms estimates that the entire project took 1,000 man hours of work and cost about \$200.00). However, the group wanted to further the good image of square dancing by having a beautiful entry in the parade and making people more aware of square dancing as it is today, as well as participate in the Bicentennial.

All the hard work was well worth it when the striking float sailed down Ocoee Street and easily took first place in the parade.



Lowell and Cleo McAllister in their authentic 1776 costumes on the Calico Squares "200 years of square dancing" float.



# **FUN VALLEY**

## **SQUARE DANCE RESORT**



From the beginning in 1959 when this beautiful valley was bought and named Fun Valley, our one goal has been to make a vacation resort where everyone could come and enjoy their favorite hobby. Since that time thousands of satisfied customers have been our guests.

**HORSE BACK RIDING**

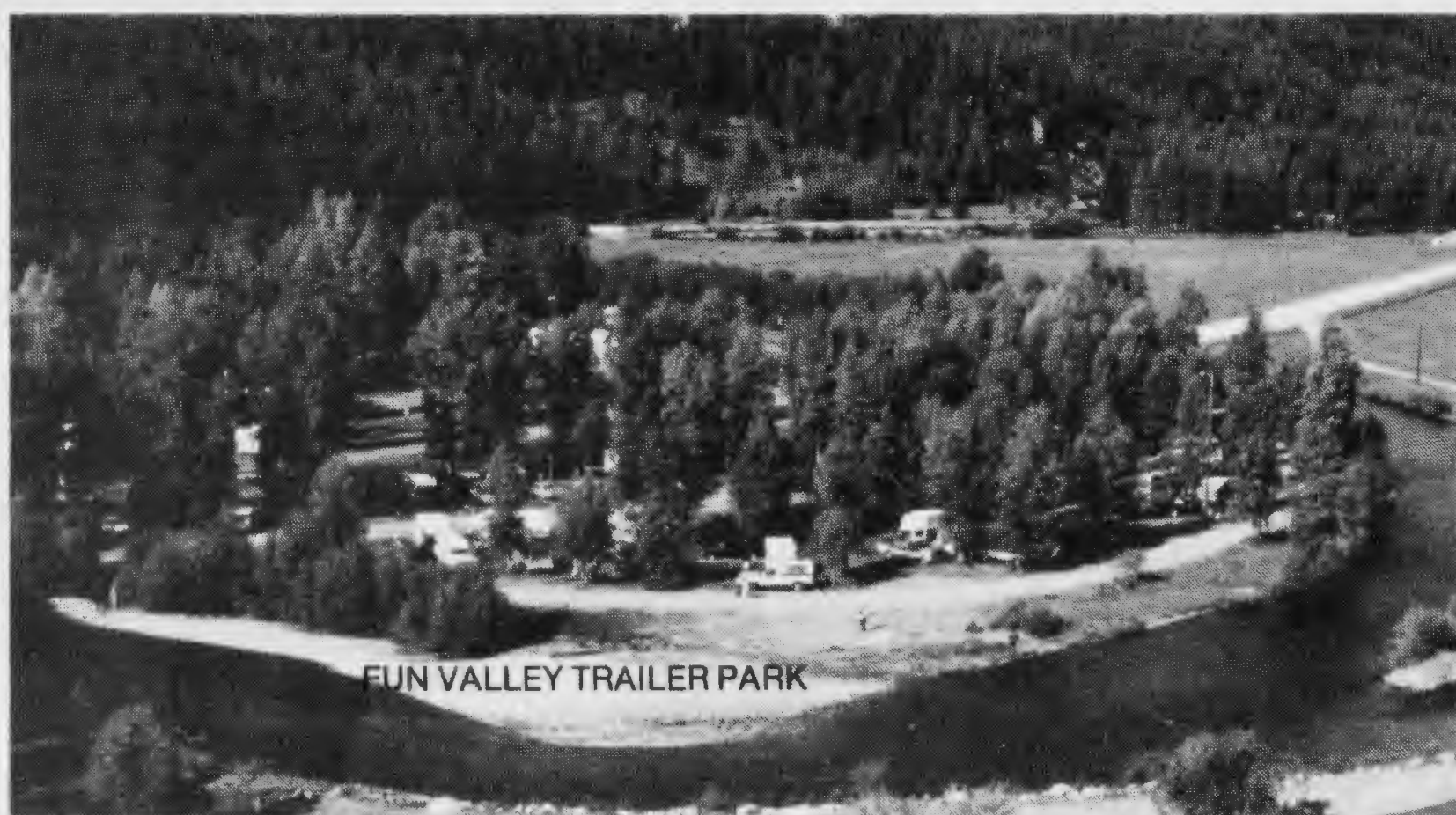
**FISHING**

**HUNTING**

**MINIATURE GOLF**

The Fall is Colorado's most beautiful season. The aspen leaves are turning, the weather is perfect — not hot, not too cold. The water is clear as a crystal and fishing is good. All this and square dancing, too! We still have a few openings in our Fall institutes but if you're interested you'd better hurry and get your reservations in — they won't last long. There are spaces available in our beautiful Trailer Park — why not invite your non-dancing friends to accompany you and enjoy a vacation in this beautiful spot?

Fun Valley's Trailer Park is surrounded on three sides by the Rio Grande River, shaded by majestic pine, spruce and willow trees, and offers several small lakes to add to your pleasure. You don't have to be a square dancer to enjoy this perfect answer to a camper's dream. We think you'll say this is the most beautiful trailer park you have ever seen!



For further information write or call **FUN VALLEY RESERVATIONS**  
Box 208, South Fork, Colorado 81154



# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*November, 1976*

**D**ENVER, COLORADO, is the destination of our mythical square dance tour this month. We'll be dancing to Herb Egender at one of the several clubs he calls for in the area and Herb is sure to "pleasure" us with some of the calls he most enjoys. Not necessarily original, the following samples are some of his favorites and the favorites of his many enthusiastic followers.

Heads square thru  
Swing thru  
Boys run  
Half tag, trade  
Curlique  
Swing thru  
Boys run  
Half tag, trade and roll  
Right and left thru  
Pass to the center  
Curlique  
Box circulate two places  
Left allemande

Heads lead right  
Circle to a line  
Pass thru  
Partner tag  
Trade by  
Curlique  
Split circulate  
Boys run  
Pass thru  
Partner tag  
Trade by  
Curlique  
Split circulate  
Boys run  
Spin the top  
Boys circulate  
Boys run  
Bend the line  
Pass thru  
Wheel and deal  
Zoom  
Square thru three quarters  
Left allemande

Heads curlique  
Boys run  
Swing thru  
Boys run  
Half tag, and trade  
Girls scoot back  
Split circulate  
Boys run  
Step to a wave  
Recycle  
Slide thru  
Pass the ocean  
Lockit  
Trade the wave to a  
Left allemande

Heads star thru  
Pass thru  
Curlique  
Walk and dodge  
Partner trade  
Pass thru  
Bend the line  
Pass thru  
Wheel and deal  
Curlique  
Walk and dodge  
Separate around one  
Into the middle  
Pass thru  
Two men in the middle turn around  
Shake right hands  
Pull by  
Left allemande

(72)  
(From a promenade)  
Heads wheel around  
Right and left thru  
Slide thru  
Swing thru  
Spin chain thru  
All eight circulate  
Spin chain thru  
Swing thru  
Boys run  
Cast off three quarters  
Slide thru  
Eight chain three  
Left allemande



Heads flutter wheel  
 Sweep one quarter  
 Pass thru  
 Right and left thru  
 Pass the ocean  
 Spin the top  
 Boys run  
 Wheel and deal  
 Veer left  
 Couples circulate  
 Wheel and deal  
 Right and left thru  
 Swing thru  
 Boys run  
 Ferris wheel  
 Square thru three quarters  
 Left allemande



**HERB  
EGENDER**

*Herb and his wife, Erna, started square dancing with Lloyd "Pappy" Shaw at Cheyenne Mountain School in 1937 and were members of Pappy's first out-of-state exhibition teams. When Herb was a freshman at the University of Colorado in 1940, some faculty members decided they wanted to learn to square dance and he found himself with his first job as teacher and caller. World War II, during which Herb spent 20 months as a P.O.W., interrupted square dance activities, but he and Erna began to get involved again in 1946. During 30 years active duty in the Air Force they taught squares and rounds, called, and worked with beginning callers in Texas, California, Taiwan, Alabama, Hawaii, Virginia, and Colorado. Clubs started by the Egenders 20 years ago are still active. They currently have two caller-run round dance clubs and a square dance club, and Herb calls regularly for several other clubs in the Denver Area. Retired from the Air Force in 1972, Herb currently is Chairman of the Department of Law Enforcement and Criminology, Metropolitan State College in Denver. He feels a debt*

*and dedication to the square dance movement because of the great recreation and contacts with wonderful people it has provided him for over 30 years.*

(72)  
 (From a promenade)  
 Heads wheel around  
 Star thru  
 Dive thru  
 Pass thru  
 Slide thru  
 Square thru three quarters  
 Courtesy turn that girl  
 Put her in the lead  
 Dixie style to an ocean wave  
 Left spin chain thru  
 Left swing thru  
 All eight circulate to a  
 Left allemande

Heads flutter wheel  
 Spin the top  
 Turn thru  
 Left swing thru  
 Girls run  
 Couples circulate  
 Wheel and deal  
 Swing thru  
 Girls trade  
 Boys trade  
 Boys run  
 Wheel and deal  
 Square thru three quarters  
 Trade by  
 Left allemande

Heads square thru  
 Swing thru  
 Cast off three quarters  
 Split circulate  
 Swing thru  
 Cast off three quarters  
 Split circulate  
 Swing thru  
 Cast off three quarters  
 Boys run  
 Pass thru  
 Wheel and deal  
 Zoom  
 Curlique  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

|               |           |                     |
|---------------|-----------|---------------------|
| Joy Cramlet   | . . . . . | Coordinator         |
| Dick Houlton  | . . . . . | Square Dance Editor |
| Don Armstrong | . . . . . | Contra Editor       |
| Ken Collins   | . . . . . | Final Checkoff      |



Heads square thru  
Curlique  
Swing thru

Centers trade  
Boys run  
Slide thru  
Curlique  
Swing thru  
Centers trade  
Boys run  
Slide thru  
Right and left thru  
Swing thru  
Boys run  
Half tag, trade and roll  
Left allemande

Heads curlique  
Walk and dodge  
Circle four to a line  
Pass thru  
Tag the line  
Centers in  
Cast off three quarters  
Star thru  
Trade by  
Slide thru  
Pass thru  
Tag the line  
Centers in  
Cast off three quarters  
Star thru  
Trade by  
Pass thru  
Left allemande

#### LOUIS LOU

By Mac McCullar, San Luis Obispo, California

Heads pass thru, partner trade  
Pass thru, trade by  
Slide thru, pass thru  
Partner trade, trade by  
Pass thru, trade by  
Pass to the center  
Square thru three quarters  
Allemande left

#### THANK YOU

By Joe Saltel, Eureka, California

Two and four flutter wheel  
Curlique, boys run  
Swing thru, boys run  
Bend the line, curlique  
Single circulate once  
Single hinge, fan the top  
Recycle, veer to the left  
Ferris wheel  
Centers right and left thru  
Square thru three quarters  
Left allemande

#### PASSIN'-N-TAGGIN'

By Jim Davis, Seattle, Washington

Heads curlique, boys run  
Pass the ocean, swing thru  
Boys run, wheel and deal  
Slide thru then  
Veer left to a two-faced line  
Half tag, trade and roll  
Pass thru, trade by  
Pass the ocean, swing thru  
Boys run, wheel and deal  
Slide thru, dive thru  
Swing thru, boys trade  
Turn thru, allemande left

#### NCASDLA CALLER'S NOTES

*Camp Springs, Maryland*

Heads star thru, double pass thru  
Boys run, swing half by the right  
(Boys in the lead), transfer the column  
Scoot back, boys run  
Slide thru, left allemande

Heads pass thru  
Separate around one to line of four  
Pass thru, same sex partner trade  
Curlique, transfer the column  
Girls run, star thru  
Trade by, left allemande

#### SINGING CALL

#### SWEET AND EASY

By John Saunders, Altamonte Springs, Florida  
Record: Kalox #1192, Flip Instrumental with  
John Saunders

OPENER, MIDDLE BREAK, ENDING

Allemande left alamo style  
Balance in and out swing thru  
Forward two and then balance there  
Swing thru two by two turn thru and then  
Left allemande weave the ring  
In and out until you meet your maid  
Do sa do this girl then promenade  
It's so sweet and easy to love you  
Like I do you know it's true I love you  
FIGURE:

Head couples promenade halfway around  
Down the middle square thru you know  
Four hands and then swing thru outside two  
Boys run right ferris wheel you do  
Center two go right and left thru  
Turn the girl and then pass thru  
Swing the corner promenade the ring  
It's so sweet and easy to love you  
Like I do you know it's true I love you

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



# ROUND DANCES

**FEELIN'** — Grenn 142334

**Choreographers:** Pat and Lou Barbee

**Comment:** Though there is vocal on this record it does not disturb the smooth waltz routine. This is a re-issue.

## INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;  
4-8 Fwd, Side, Close; Back, Side, Close; Dip Bk, —, —; Recov, —, —;

## DANCE

- 1-4 Fwd Waltz, 2, 3; Fwd Waltz (drifting apart to OPEN), 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED M face LOD;  
5-8 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Twirl) Side, Behind, Side to SEMI-CLOSED facing LOD; Pickup to CLOSED, 2, 3 M face LOD;  
9-12 Repeat action meas 1-4;  
13-16 Repeat action meas 5-8 except to end in SIDECAR;  
17-20 Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3 to SIDECAR; Canter Fwd, —, Close; Cross, Turn M face RLOD to BANJO, Close;  
21-24 Twinkle Out, 2, 3, to SIDECAR; Twinkle In, 2, 3 to BANJO; Canter Fwd, —, Close; Fwd Waltz, 2, 3 to CLOSED;  
25-28 (R) Waltz Turn; (R) Waltz Turn end M face RLOD in SIDECAR; Bwd Waltz; Waltz to BANJO, 2, 3 M face LOD;  
29-32 Fwd Waltz, 2, 3; Manuv, 2, 3 M face RLOD in CLOSED; (R) Waltz Turn; (Twirl) Fwd LOD, 2, 3 to OPEN;  
33-36 Waltz Away, 2, 3; Turn In, 2, 3 to LEFT OPEN facing RLOD; Bwd Waltz, 2, 3; back, 1/4 L Turn M face WALL, Close to CLOSED;  
37-40 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Repeat action meas 37-40 except to end in SEMI-CLOSED;  
5-7 (Twirl) Side, Behind, Side; Thru, Side, Close; Apart, —, —;

**WATCH OUT** — Grenn 14234

**Choreographers:** Tom and Lillian Bradt

**Comment:** A fun two-step with a little bit of cha-cha. The tune is the ever popular "Mack The Knife."

## INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

## PART A

- 1-4 Walk, 2, Run/2, 3; Walk, 2, Run/2, 3; Fwd, 1/4 R Turn, Side/Close, Bk; Bk, 1/4 L Turn, Side/Close, Fwd;  
5-8 Fwd to BANJO, Check, Recov Bk, Side; Fwd/Lock, Fwd, Fwd/Lock, Fwd; Fwd, Manuv, Pivot, 2; Turn Two-Step/Turn Two-Step;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

## PART B

- 1-4 Walk, 2, Fwd/Close, Bk; Bk, 2, Bk/Close, Fwd to SEMI-CLOSED facing LOD; Apart, Behind, Side/Close, 1/4 L Turn; Rock Fwd COH, Recov 1/2 L Turn M face WALL, Fwd/Close, Fwd to BUTTERFLY;  
5-8 Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross; Side, Behind, Side, Front; (Twirl to CLOSED) Side, Behind, Pickup, 2 M face LOD;  
9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B except end M facing partner and WALL;

## PART C

- 1-4 Rock Fwd, Recov, Bk/2, 3; Rock Bk, Recov, Fwd/2, 3; Fwd, Side, Bk/Lock, Bk; Bk, Side, Fwd/Lock, Fwd;  
5-8 Rock Side to SIDECAR, Recov, Fwd/2, 3; Rock Side to BANJO, Recov, Fwd/2, 3; Rock Apart, Recov to R hand star, Wheel/2, 3; Continue Wheel, 2, 1/2, 3 end M face WALL in BUTTERFLY;  
9-12 Repeat action meas 1-4 Part C;  
13-16 Repeat action meas 5-8 Part C;  
SEQUENCE: A — B — C — plus Tag.  
Tag:  
1-2 Side, Behind, Side, Front; Side/Behind, Side/Front, Apart, Point.

**OLD FASHIONED LOVE** — Hi-Hat 950

**Choreographers:** Jess and May Sasseen

**Comment:** An easy two-step. The music gives one the inducement to dance.

## INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

## DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side Close, Thru to SEMI-CLOSED, —;  
5-8 Repeat action meas 1-4;  
9-12 Fwd, Close, Back, —; Rock Bk, —,



- Recov, —; Fwd, Close, Bk, —; Rock Bk, —, Recov with Lead hands joined M face WALL, —;
- 13-16 Side, —, Behind, —; Side, —, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED;
- 17-20 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Bk, —, Recov, —;
- 21-24 Repeat action meas 17-20:
- 25-28 Walk, —, 2, —; 3, —, Pickup to CLOSED, —; Side, Close, Cross to SIDECAR, —; Walk Out, —, 2, —;
- 29-32 Side, Close, Cross to BANJO, —; Walk, —, 2, —; Fwd, Close, Back, —; Back, Close, Fwd to SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Close, Side, Touch; Side, Close, Chug, —.

**TOGETHER** — Hi-Hat 950

**Choreographers:** Emmett and Monette Courtney

**Comment:** An active waltz not for the novice dancer. A big band sound for the once popular tune "Together."

#### INTRODUCTION

- 1-4 CLOSED M face LOD Wait 2 pickup notes Wait; Wait; Dip, Twist, —; (Rev Twirl) Fwd, Fwd, Close;

#### DANCE

- 1-4 Fwd, Side, Draw/Close; 1/4 R Turn M face WALL, Side, Draw/Close; Spin Turn, 2, 3; Back (Chassee), 1/4 L Turn/Close, Side;
- 5-8 Blend to BANJO RLOD Fwd, Fwd, Check; Bk, Bk/Lk, Bk; Impetus Turn end in SEMI-CLOSED; Wing to SIDECAR M face LOD;
- 9-12 Prog Twinkle, 2, 3 to BANJO; Prog Twinkle, 2, 3 to SIDECAR; (Twirl) Fwd, Turn M face RLOD, Fwd to SEMI-CLOSED; Fwd (Chassee), 2/ and, 3;
- 13-16 Hover Fallaway, 2, 3; Slip Pivot, 2, 3 to BANJO M face LOD; Fwd, Cross/Side, Fwd; Reach Fwd blending to CLOSED, Side/Draw, Close to SIDECAR;
- 17-20 Repeat action meas 9-12:
- 21-24 Repeat action meas 13-16 except to remain in CLOSED:
- 25-28 (L) Waltz Turn; (L) Waltz Turn M face WALL; Hover Quarter Open; (Fwd, Fwd, Close) M Cross Over, 2, 3 to L HALF-OPEN facing LOD;
- 29-32 (Cross Over, 2, 3) Fwd, 2, 3; Thru M

face WALL, Side, Behind; (Twirl) Bk, Turn, Fwd to SEMI-CLOSED; Thru Pickup to CLOSED, Side Rise, Recov; SEQUENCE: Dance goes thru one and one half times plus Tag.

Tag:

- 1-3 Apart, Point, —; (W Solo Turn L) Manuv M face WALL, 2, 3; Dip, Twist, —.

*The situation with round dances varies from month to month. Our policy is to reprint only those rounds readily available on specialized square dance/round dance labels, and on some months you will find that there are more new rounds than room to reprint them.*

**Ed Fraidenburg**

*Midland, Michigan*

Heads lead right, circle to a line  
Ends run once and a half  
Centers star thru  
All cast off three quarters  
Ends run once and a half  
Centers star thru  
Ends run  
Left allemande

Heads lead right  
Circle to a line, slide thru  
Curlique, eight circulate  
Swing thru, centers run  
Tag the line right  
Centers trade  
All cast off three quarters  
Pass thru, wheel and deal  
Flutter wheel, turn thru  
Slide thru, pass thru  
Left allemande

Heads lead right circle to a line  
Pass thru  
Centers run once and a half  
New centers cloverleaf  
Double pass thru, centers in  
Cast off three quarters  
Ladies in, men sashay  
Left allemande

(66)

Heads lead right circle to a line  
Pass thru, centers run once and a half  
New centers cloverleaf  
Double pass thru, centers in  
Cast off three quarters, pass thru  
Centers run once and a half  
New centers cloverleaf  
Double pass thru, centers in  
Cast off three quarters  
Left allemande



### CHASE RIGHT

By Joe Saltel, Eureka, California

One and three rollaway half sashay  
Two and four square thru, swing thru  
Boys run, pass thru  
Chase right, boys run  
Right and left thru, pass the ocean  
Swing thru, all eight circulate  
Swing thru, recycle  
Pass to the center, curlique  
Make a right hand star  
Turn it to the corner, left allemande

John Ward

*Alton, Kansas*

Heads square thru four hands  
Pass the ocean, curlique  
Eight circulate two spots  
Boys run, trade by  
Pass the ocean, curlique  
Eight circulate two spots  
Boys run, trade by  
Left allemande

(60)

Couples one and two only rollaway  
Heads swing thru, spin the top  
Walk ahead, step to a wave  
Ends circulate, swing thru  
Split circulate, swing thru  
All eight circulate, boys run  
Bend the line, left allemande

Heads lead right, circle to a line  
Pass thru, half tag trade and roll  
Swing thru, boys run  
Pass the ocean, curlique  
Scoot back, boys run  
Star thru, pass thru  
Left allemande

(72)

Couples one and two rollaway  
Heads square thru four hands  
Step to a wave, ends circulate  
Centers trade, spin chain thru  
Spin chain thru, swing thru  
Boys run, bend the line  
Star thru, pass thru  
Left allemande

Heads pass the ocean, lockit  
Curlique, walk and dodge  
Pass the ocean, lockit  
Curlique, walk and dodge  
Do a partner trade, pass thru  
Half tag, trade and roll  
Swing thru, boys run  
Left allemande

### CHASE RIGHT

By Cliff Long, Mars Hill, Maine

Heads curlique  
Cast off three quarters around  
To an ocean wave  
Step thru and  
Separate around one to a line  
Star thru, centers pass thru  
Right and left thru  
Pass thru, chase right  
Single file circulate one position  
Girls run, curlique  
Boys run, pass thru  
Chase right, split circulate  
Girls run, box the gnat  
Right and left thru  
Slide thru, swing thru to a  
Right and left grand

Gene Pearson

*Groves, Texas*

Four ladies chain, heads square thru  
Swing thru, boys trade  
Swing thru, girls trade  
Scoot back, boys trade  
Swing thru, all eight circulate  
Swing thru, girls trade  
Scoot back, boys trade  
Swing thru, change hands  
Left allemande

Heads swing thru, boys trade  
Swing thru, same two square thru  
Swing thru, boys trade  
Swing thru, scoot back  
Boys trade, boys run  
Couples circulate, wheel and deal  
Pass thru, trade by  
Pass thru, left allemande

### CONTRA CORNER

### THE CALLERS WIFE

By Ted Sannella, Wellesley Hills, Mass.

**Formation:** 1-3-5-etc., couples active and crossed over.

Double Progression

**Record:** LaBastringue-Folk Dancer #MH-45-1506 B

Intro — — — —, Allemande left once and a half  
1-8 — — — —, — — Ladies chain  
9-16 — — — —, Those four forward and back  
17-24 — — — —, — — Circle four  
25-32 Three quarters, pass thru, — — do sa do  
33-40 — — — —, — — — Swing  
41-48 — — — —, — — Half promenade  
49-56 — — — —, — — Right and left thru



## Bill Armstrong

*Los Angeles, California*

Heads square thru

Do sa do to an ocean wave

Walk and dodge, ends trade

Tag the line, men face in

Girls face out, walk and dodge

Walkers run, dodgers trade

Right and left thru

Pass thru, wheel and deal

Center four square thru three quarters

Left allemande

Sides square thru, split two

Around one to a line of four

Forward eight and curlique

Men run, right and left thru

Dive thru then

Square thru three quarters

Left allemande

## Hayes Herschler

*St. Augustine, Florida*

(61)

Heads square thru

With the corner slide thru

Swing thru, spin the top

Swing thru again, girls trade

Boys trade, boys run

Couples circulate, wheel and deal

Pass thru, trade by

Slide thru, swing thru

Spin the top, swing thru again

Girls trade, boys trade

Boys run, couples circulate

Wheel and deal, pass thru

Trade by, allemande left

Four ladies chain three quarters

Heads square thru, slide thru

Pass thru, tag the line

Turn in, curlique

Boys run, right and left thru

Eight chain four, slide thru

Pass thru, tag the line

Turn in, curlique

Boys run, right and left thru

Eight chain three

Allemande left

## Ron Mennie

*Box Hill North, Australia*

### SWING TOP

Heads flutter wheel, curlique

Walk and dodge, swing thru

Spin the top, spin the top

Swing thru, right and left thru

Dive thru, square thru three quarters

Left allemande

## CURLY WALK

Heads curlique, walk and dodge

Circle up four with outside two

Head gents break to a line

Move up and back, curlique

Walk and dodge

Those in middle curlique

Walk and dodge, all eight cross trail

Left allemande

## DOUBLE TRACK

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads square thru four hands

Split the outside two

Around one to a line of four

Star thru and California twirl

Swing thru and boys run

New couples circulate double

Couples trade, wheel and deal

Veer to the left

Tag the line and cloverleaf

On a double track

Dixie style to an ocean wave

Boys trade, boys run

Wheel and deal

Box the gnat, pass thru

Trade by, allemande

## SINGING CALL

## LAST FAREWELL

By Mac Letson, Muscle Shoals, Alabama

Record: **Lou Mac #121**, Flip Instrumental with  
Mac Letson

OPENER, MIDDLE BREAK, ENDING

Circle left

Her smile wakes me up every morning and

Gives me strength to make it thru the day

Allemande left with the corner girl

Do sa do your own

Left allemande the corner weave that ring

Love has never known a truer meaning

Do sa do with the lady promenade

For you are beautiful and I have loved

You dearly more dearly

Than the spoken word can tell

FIGURE:

Heads square thru and get me four hands

With the sides make a right hand star

Heads star by the left in the middle

And turn it around you go to the same two

Do a right and left thru turn the girl

Swing thru two by two swing thru again

Swing the little corner and promenade

For you are beautiful and I have loved

You dearly more dearly

Than the spoken word can tell

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



### VEXED

By Glenn Turpin, Lepanto, Arkansas

Head ladies chain to the right  
New side ladies chain across  
Heads square thru, pass thru  
Girls zoom, boys dodge  
Coordinate, wheel and deal  
Right and left thru, star thru  
Pass the ocean, hinge  
Centers trade  
Cast right three quarters  
Split circulate, swing thru  
Recycle, pass to the center  
Curlique to a right hand star  
Turn it to the corner  
Left allemande

### ZIP

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads go right and left thru  
Same four flutter wheel  
Same four slide thru, pass thru  
Swing thru and boys run  
New couples circulate  
Tag the line left  
Let's wheel and deal to face  
Dive thru, square thru three quarters  
Slide thru, everyone spin the top  
Boys run around that girl  
Tag the line  
Lady go left boy go right  
Left allemande

### LOOSE-WHEEL

By Dick Hamilton, Deer Lodge, Montana

One and three bow and swing  
Up to the middle and back  
Cross trail around one  
Line of four up and back  
Whirlaway a half sashay  
Fold the line, right and left thru  
Turn 'em around, dive thru  
Pass thru, split the ring  
Round one to a line of four  
It's up to middle and back  
Partner trade you're facing out  
Fold the line to left allemande  
Partners all right and left grand

Ron Bessette

Grand Prairie, Texas

Heads pass thru, U turn back  
Star thru, pass thru  
U turn back, curlique  
Swing thru, cast off three quarters  
Centers trade, boys run  
Reverse the flutter, pass thru  
Allemande left

Heads curlique, boys run  
Curlique, walk and dodge  
Half tag, swing thru  
Boys run, bend the line  
Slide thru, allemande left

### A NEW LOOK FOR THE WORKSHOP

*After using virtually the same format in these pages for a number of years, we'll be changing things a bit starting with your December issue. Each issue, one of the fine callers in the activity today will carry out a theme utilizing a progression of calls and drills which he or she uses on specific occasions. We'll be presenting these in the hopes that they will provide not only ammunition for other callers, but also will serve to stimulate the imagination of those who are developing their own choreographic abilities. In addition, a new section will hit on teaching material and program ideas for callers working on one-night stands or looking for special material to feed the many plateaus of dancing. Occasionally singing calls will be revised so that well composed tunes may be presented with simple patterns to teach inexperienced dancers. We hope that you will enjoy the "new look!" New and different ideas will be added from time to time.*

### SINGING CALL\*

#### THERE'LL BE SOME CHANGES

By Earl Johnston, Vernon, Connecticut

Record: Grenn #12155, Flip Instrumental with Earl Johnston

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you're gonna turn 'em around  
You rollaway and circle left go now  
Rollaway and circle round that old land  
Left allemande and weave the ring again  
I'm gonna change my way of livin'  
And if that ain't enough do sa do  
Promenade and strut your stuff  
My walk will be different my talk and my name

There'll be some changes made

FIGURE:

Head two couples do a right and left thru  
Turn the girl you know sides star thru  
Pass thru and do sa do

Swing thru boys run

Those couples ferris wheel when you're done

Do a double pass thru track 11 gonna go

Swing that corner girl and promenade home

My walk will be different my talk and my name

There'll be some changes made

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



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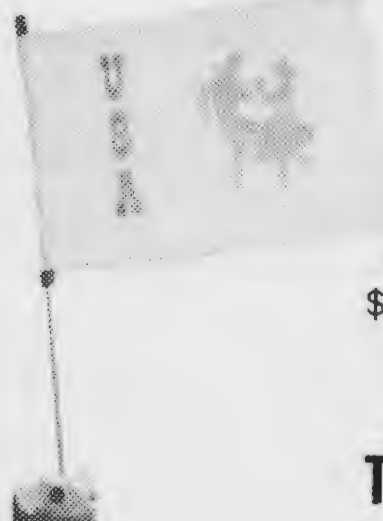
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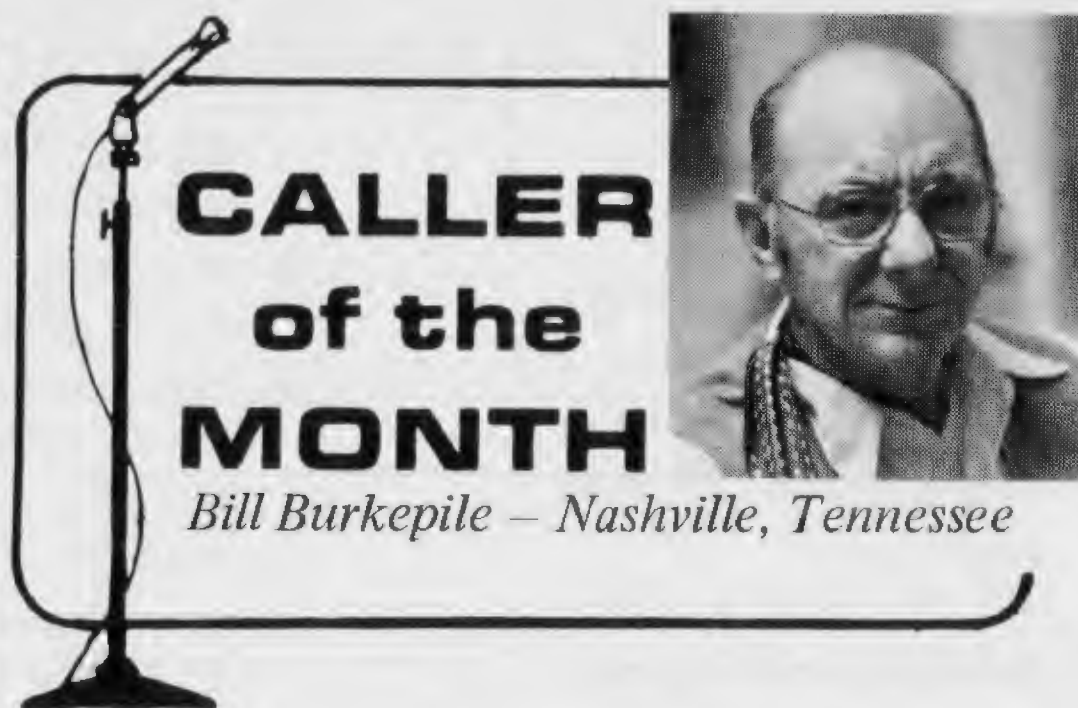
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## CALLER of the MONTH

*Bill Burkepile — Nashville, Tennessee*

**A**N UNORTHODOX NOTE runs through the history of Bill Burkepile and his wife, Evelyn—who is (as he constantly reminds everyone) his “right arm.”

In 1957, while on active duty with the USAF in Madrid, Spain, Bill and Evelyn learned to square dance under the tutelage of another dancer who had no calling or teaching experience. Almost immediately it became apparent—a caller was a must! After what Bill describes as many hours of practice and sleepless night, and with aid and encouragement from Bruce and Shirley Johnson (then on tour, calling and teaching at caller clinics throughout Europe), he and Evelyn began teaching and calling for Madrid Squares. Starting with a nucleus of six couples, the group had grown to more than 80 when they departed in 1960.

Among the cherished memories of their sojourn in Spain is the first “Spanish” square dance festival called and emceed by Bill at Torrejon Air Force Base. United States Ambassador and Mrs. Lodge led the grand march and the affair is now an annual one. Another fond memory is calling and dancing in Madrid’s main bull fight arena.

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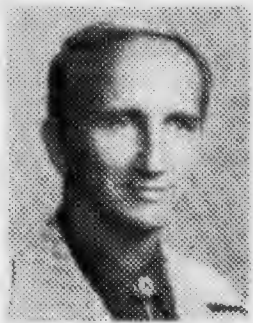
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Following a short stay at Whiteman Air Force Base in Missouri, Bill and Evelyn were re-assigned to Offutt Air Force Base in Nebraska where they continued to call and teach, working with teens and pre-teens as well as adults. Another highlight came about when they were requested to work with retarded groups of various ages while in Nebraska.

Retired from the Air Force in 1965, Bill and Evelyn decided to make their home in Nashville, Tennessee. Here they added round dancing to their repertoire and became accom-

plished round dance instructors.

Bill is now Chief of Veteran Services for the State of Tennessee, a job that requires quite a bit of travel. They are still very active in the square dance field, calling and teaching. They have two children and four grandchildren.

Bill expresses the thought that "Caller of the Month" is a misnomer when the caller and taw are a team as he and Evelyn have been in all of their square and round dancing activities.

*NOTE: This feature spotlights the "unsung heroes" of the activity—the club callers.*



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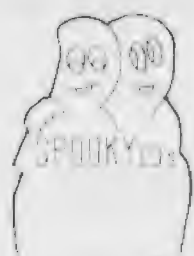


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your comments to the editor  
giving full name and address.  
Unsigned letters are ignored.

Dear Editor:

At the National this year at Anaheim, I  
received one of your books at your booth and I  
find it hard to put down. It has so much in it  
that I would like to place this subscription to  
your magazine. The only request is—could it  
start with the August issue? The book I have is  
for July and I would like to have it complete  
from that date.

Robert Pearson

San Francisco, California

### CONVENTION TALK—PLUS

Dear Editor:

As I write this I have a feeling you are going  
to be getting quite a bit of flak about the 25th  
National Convention. We arrived home after a  
27-day trip that took us over 7,000 miles and  
involved 14 days of dancing. The climax of this  
trip was the Convention. Now all you com-  
plainers hear this—that is a long way to go but  
we would do it again. Let's give a great big hand  
to those volunteers who worked so hard under  
what I would believe were impossible condi-  
tions. If anyone attended that Convention and

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could not find something to please him, Heaven help his home club. I have danced on floors, grass, blacktop, cement, and even crushed stone. I have danced with one square and with hundreds of squares. . . . I have danced in cold, warm and hot halls, but I have always had fun because that is what I dance for and I refuse to let anything or anyone spoil it. In short, a Convention is just like anything else, you only take out what you put in. We thoroughly enjoyed the contra workshops and clinics and dancing these alone was worth the trip. We also enjoyed the panel on teaching the handicapped. So let's not knock what may be an all time high record Convention. This was our second and we are already looking forward to 1977 and Atlantic City. That one should be a breeze for us after the trips of last year and this year.

Tiny and Margie McBurney  
Niagara Falls, Ontario, Canada

Dear Editor:

When we arrived in Anaheim for the Convention we went to pick up our badges on Wednesday morning. On our envelope was written, "emergency telephone call." It was a message from relatives in Oklahoma advising us that our youngest daughter had been found dead at her home in Altus, Oklahoma. They had been trying to reach us since Sunday morning, but had had no luck until they got in touch with Frank and Helen Loggins, Vice Chairmen of Housing. We wish to thank Frank and Helen. It is nice to know that square dancers are always ready to help.

Archie and Irene Flowers  
Stinnett, Texas

Dear Editor:

Although the 25th National was excellent in many respects, I have three suggestions for

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improvements at future Conventions. (1) Have one or more commercial photographers available to take souvenir pictures of *large* groups. Our group of 45 people from one club in New Mexico was very disappointed to find that the only photographer at Anaheim was limited to six people at a time. (2) Please don't divide one large hall into several smaller halls just to put more callers on stage. The competing sound systems separated by a thin curtain makes much of that valuable and needed floor space unusable because the dancers can't hear the

caller. (3) If babysitting child care is offered it seems unreasonable to require that every child be registered to attend the Convention. At Anaheim this cost was \$6.50 per child plus a fee of 50¢ per hour per child. For a young couple with two children, the cost for child care alone quickly becomes too high. Worse, from a public relations viewpoint, is that this excessive charge was not announced in any of the pre-Convention publicity. Please don't let this happen again. It smells like the type of cynical rip off that you would expect at a

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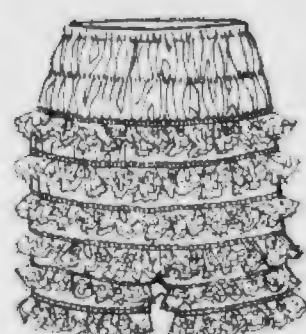
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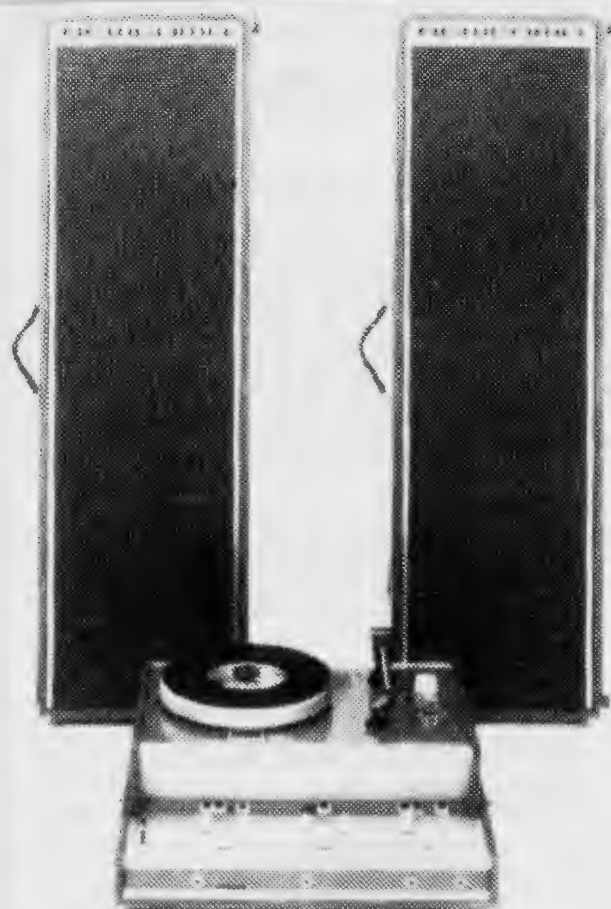
## CONVENTION TALK—MINUS

Dear Editor:

The 25th National Convention should be renamed "The California 1976 Square Dance Rip Off." Who ever heard of canvas, no matter what color, being sound proof. The acoustics were absolutely terrible. It was impossible to hear a caller, even one with whom you were familiar. The attitudes of the people in the

information booths when complaints of acoustics were made—"Lady, don't worry, it'll all be over in a couple of days," was the comment I received from one man on Thursday morning. Now I read in your July issue that California brags of the largest attendance of square dance conventions, but can they brag that they had the largest attendance of dancers having a good time? This was our fifth Convention and California made it our last—thanks, California. One note in question—if the California Square Dance Convention Committee

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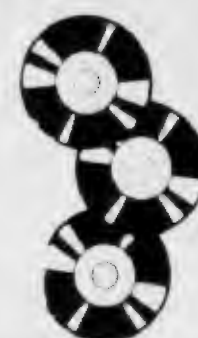
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didn't pay for the use of the facilities and did nothing about the acoustics, what are they doing with the money derived from registrants who went to have a good time and surely got fooled?

Mrs. Harold Laszlo  
Scottsdale, Arizona

These represent only a smattering of the comments received since the Convention. For an analysis of the sound situation, see "The Caller's Gazette" published by Hilton Audio Products, 1033 E. Shary Circle, Concord, California 94518.—Editor

Dear Editor:

I have just finished reading the July issue. As a single lady square dancer who travels, I would like to answer Ed Austin about the availability of partners. It has never been a problem for me and so I dance my way to all festivals. I try to locate singles clubs but that is not always possible. My biggest problem is trying to make a contact. As an early planner, I usually write several months in advance. In spite of the fact that I always enclose a self-addressed, stamped envelope, many of the contacts listed in your

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August issue simply do not answer.... Flyers should have more detailed information because they sometimes end up far from home. What we need to do is to entice our politicians into square dancing. Maybe some of the wonderful attributes of square dancers would rub off on them!

Joan Young  
Metairie, Louisiana

Dear Editor:

It was my very great pleasure to be one of the many Australians who helped celebrate

your Bicentennial by attending your 25th National Square Dance Convention. So to the Convention Committee on behalf of the Fun-timers Club of Sydney, our sincere thank you! ... Also, as the first Australian caller to be privileged to attend some of the finest Callers' Schools in America, I would like to express my appreciation, not only for the scholarships granted me, but also for the time and knowledge given by the many callers. ...

Graham J. Robinson  
Sydney, Australia

## —BETTINA—

### SALUTES THE BICENTENNIAL, 1976

Square Dancing—truly an American tradition among thousands, will hopefully become an American heritage and culture. How happy and thankful we should be!

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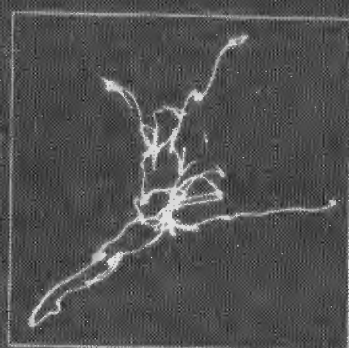
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## SINGING CALLS

### EIGHTEEN YELLOW ROSES — Kalox 1191

Key: C      Tempo: 130      Range: HC

Caller: Duane Blake      LA

**Synopsis:** (Break) Heads ready grand parade (Figure) Heads pass the ocean — square thru three hands — do sa do — swing thru — boys run — ferris wheel — center two pass thru — square thru with own — swing corner — promenade.

**Comment:** The tune does not seem to adapt easily to square dance movements, Callers will have to work on word metering. Not one of Kalox's best releases.      Rating: ☆+

### FROM WOMAN TO WOMAN — Hi-Hat 466

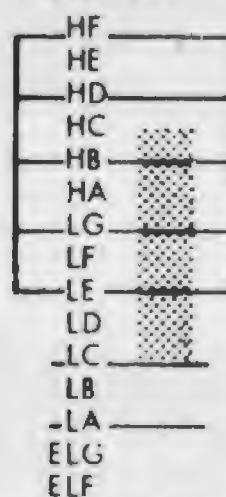
Key: E      Tempo: 126      Range: HC Sharp

Caller: Ernie Kinney      LB

**Synopsis:** (Break) Four couples promenade

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



halfway — flutter wheel across the ring — allemande left — allemande thar — right — left make a star — shoot star — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do — touch a quarter — scoot back — boys fold behind partner — girls turn thru — star thru — promenade.

**Comment:** This is one of those tunes that callers will either like very much or will not touch. Enough choreography for average dancers. Rating: ☆☆

### ANGRY — Cross Road 6002

**Key:** G **Tempo:** 128 **Range:** HB  
**Caller:** Dave Harry **LD**

**Synopsis:** (Break) Walk around left hand lady — see saw own — join hands circle left — ladies in — men sashay — circle left — ladies in — men sashay — circle left — four ladies chain — left allemande — promenade (Figure) Four ladies chain three quarters — heads half square thru — do sa do — make a wave — rock up and back — swing thru — boys run right — half tag — trade and roll — pull by — swing.

**Comment:** Music features a saxophone with heavy rhythm beat. Figure uses half tag trade & roll. Nice calling by Dave. Overall recording is above average. Rating: ☆☆

### IT LOOKS LIKE THE SUN 'S GONNA SHINE — USA 508

**Key:** C, D & E Flat **Tempo:** 130 **Range:** HC  
**Caller:** Shelby Dawson **LC**

**Synopsis:** (Break) Join hands circle left — California twirl — cross trail thru — skip one — star thru — circle up eight — California twirl — cross trail thru — skip one — star thru — circle left — left allemande — promenade (Figure) Heads flutter wheel — sweep a quarter more — pass thru — do sa do — curlique — girls run right — eight to middle and back — curlique — boys run right — swing corner — left allemande — promenade.

**Comment:** Easy little figure with nice change of pace on introduction using cross trail, skip one and star thru. Change of keys adds to dance if last key change is not too high for average caller. Rating: ☆☆

### RESCUE ME — Hi-Hat 464

**Key:** D **Tempo:** 128 **HC Sharp**  
**Caller:** Dave Hoffman **LA**

**Synopsis:** (Break) Sides face — grand square — four ladies promenade — swing at home — corners all left allemande — do sa do —

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promenade (Figure) Head two couples prom-  
enade halfway — down middle — right and  
left thru — square thru four hands — right  
and left thru — swing thru — swing thru  
again — boys trade — recycle — swing corner  
— promenade.

**Comment:** This tune doesn't seem to lend itself  
to the square dance feel. Callers may have  
difficulty in responding to the melody.

Rating: ☆

**SOME OF THESE DAYS — Red Boot 211**

Key: D Tempo: 132 Range: HB  
Caller: Lee Kopman LB

**Synopsis:** (Break) Circle left — left allemande —  
home do sa do — left allemande — weave  
ring — do sa do — promenade (Figure) Head  
two square thru four hands — corner swing  
thru — boys run right — couples circulate —  
ladies trade — bend the line — pass the ocean  
— all eight circulate — scoot back — swing  
corner — promenade.

**Comment:** Another revival of an old tune.  
Plenty of action on this dance figure. Tune  
easy to call and timing of dance is better  
slowed down on the instrumental side.

Rating: ☆☆

**THERE'LL BE SOME CHANGES MADE —  
Grenn 12155**

Key: G Tempo: 126 Range: HD  
Caller: Earl Johnston LC Sharp

**Synopsis:** Complete call printed in Workshop.

**Comment:** A tune due for revival and a good  
instrumental with strong beat. Figure uses  
Track 11, a callerlab quarterly movement.

Rating: ☆☆+

**COPPER KETTLE — Lightning S 5031**

Key: B Minor Tempo: 128 Range: HB  
Caller: Earl Rich LB

**Synopsis:** (Break) All face — grand que (Figure)  
Four ladies chain — chain back — heads  
flutter wheel — slide thru — pass thru — right



Nelson Watkins



Al Stevens



Warren Rowles



Marlin Hull

5069 HEARTACHES by Al Stevens  
5068 COTTON PICKIN'/COUNTRY BOY Hoedown  
5067 THIS LAND IS YOUR LAND by Warren Rowles  
5066 THIS IS MY COUNTRY by Marlin Hull  
5065 THIS IS MY YEAR FOR MEXICO  
by Nelson Watkins  
5064 MELODY OF LOVE by Dick Parrish  
5063 COTTON PICKIN' DELTA TOWN by Bob Parrish

Produced by  
Shelby Dawson  
334 Annapolis Drive

Claremont, Ca. 91711 Shelby Dawson Dick Parrish





and left thru — swing thru — turn thru — swing corner — promenade. (Grand Que: From a squared up set, on the command to Grand Que all four couples face their partner, do sa do, then curlique. With the men facing out and girls facing in, girls star left three quarters as the men promenade the outside one quarter. They meet original partner, do sa do and curlique. This puts the men into the center to star left three quarters as the girls promenade one quarter. The entire action is repeated until all are back home.)

**Comment:** A nice change of pace release with

the use of Grand Que in the introduction. Music capably recorded and figure is average and lends itself to music. However, the lyrics do nothing to upgrade the image of square dancing.  
Rating: ☆☆+

**SWEET AND EASY — Kalox 1192**

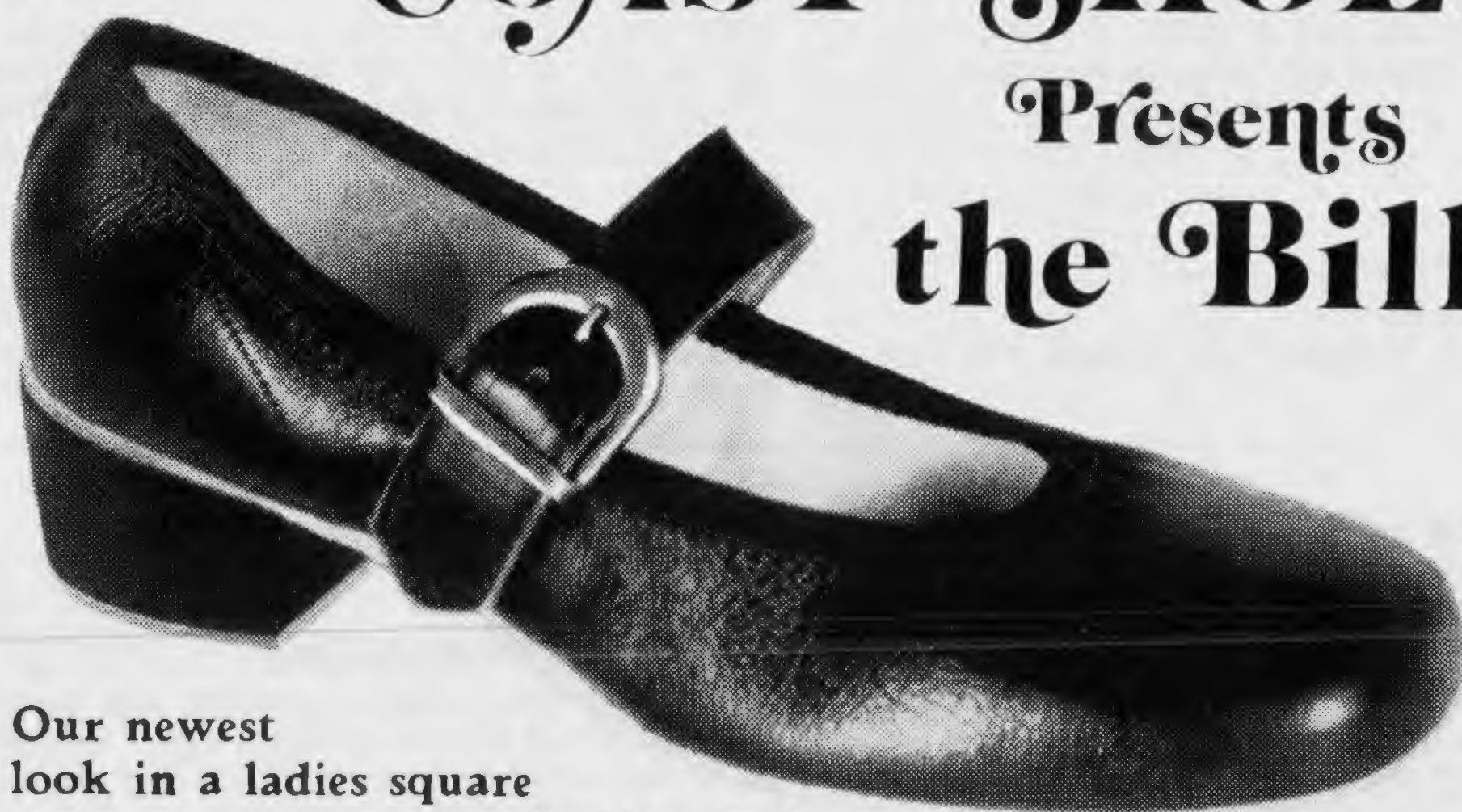
**Key:** B Flat    **Tempo:** 130    **Range:** HB Flat  
**Caller:** John Saunders    **LB Flat**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A nice easy to call singing release. The figure moves good with Ferris Wheel. Good instrumental. Callers can certainly handle.  
Rating: ☆☆+

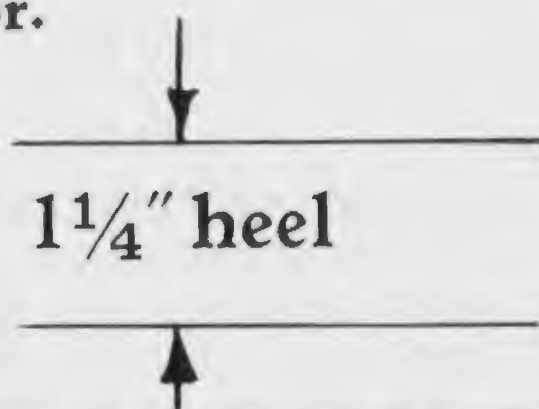
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TB 152 Happiness by Bob Bennett

TB 153 What I've Got in Mind by Kip Garvey

TB 154 I Just Found Out I Love You by Kip Garvey

TB 155 I'll Get Over You by Bud Whitten

TB 156 West Texas City (Of El Paso) by Kip Garvey

## LAST FAREWELL — Lou-Mac 121

Key: E Tempo: 130 Range: HB

Caller: Mac Letson LB

Synopsis: Complete call printed in Workshop.

Comment: A nice recording with figure to match. Fine country feeling on the instrumental. Most callers can easily handle this one. Rating: ☆☆+

## I AIN'T MISSING NOBODY —

Cross Road 6003

Key: D & E Flat Tempo: 128 Range: HE Flat

Caller: Dave Harry LA

Synopsis: (Break) Four ladies chain across — rollaway — circle left — left allemande — allemande thar — men back in form a right hand star — slip clutch — left allemande — do sa do — left allemande — promenade (Figure) Heads promenade halfway — sides right and left thru — heads square thru four hands — with sides make right hand star — heads star left — swing corner — promenade.

Comment: Standard figure on this recording. A saxophone lead on some choruses assisted by accordion and drums. Tune seems to lend itself to the choreography. Rating: ☆☆

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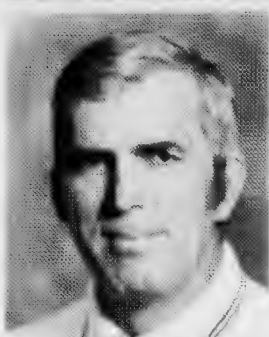
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**BRASS BUCKLES — Mustang 171**  
Key: D Flat Tempo: 128 Range: HA Flat  
Caller: Chuck Bryant LA Flat  
**Synopsis:** (Break) Circle left — left allemande —  
come back do sa do — left allemande —  
weave ring — do sa do — promenade (Figure)  
Heads square thru four hands — corner do sa  
do — swing thru — boys run right — ferris  
wheel — centers swing thru — boys trade —  
turn thru — swing corner — promenade.  
**Comment:** This reviewer questions the need for  
suggestive words in the lyrics for the best  
interest of square dancing. Music is strictly a

western flavor. Figure average. Rating: ☆+

## HOEDOWNS

**SHARON — Red Boot 306**  
Key: A Flat Tempo: 130  
Music: The Red Boot Sound — Mandolin, Bass  
Drums, Guitar  
**Lilith — Flip side to Sharon**  
Key: A Tempo: 132  
Music: The Red Boot Sound — Mandolin, Bass  
Drums, Guitar  
**Comment:** A pair of hoedowns that callers

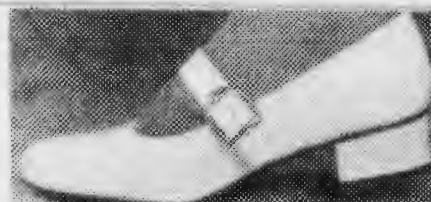
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should have in their record case. Sharon has stronger after beat with very muted melody line. This reviewer leans toward Lilith.

Rating: ☆☆+

### KATHY — Red Boot 305

Key: F

Tempo: 128

Music: The Red Boot Sound — Guitar, Banjo, Bass, Drums, Trumpet

PHYLLIS — Flip side to Kathy

Key: D

Tempo: 136

Music: The Red Boot Sound — Guitar, Banjo, Bass, Drums, Trumpet

Comment: Both of these hoedown instru-

mentals lend themselves to callers' needs. They have a strong beat factor with not too heavy a melody line. Caller can use his own ability to improvise. This reviewer prefers Kathy.

Rating: ☆☆+

### HEAD 'EM UP — HI-Hat 632

Key: C

Tempo: 128

Music: Del Kacher — Piano, Drums, Bass Banjo

MOVE 'EM OUT — Flip side to Head 'Em Up

Key: E Flat & E

Tempo: 128

Music: Del Kacher — Piano, Drums, Bass, Banjo

Comment: Both good hoedown instrumentals that will be an asset to the caller. The

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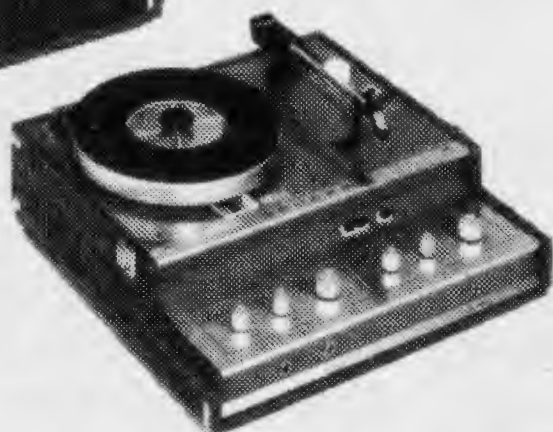
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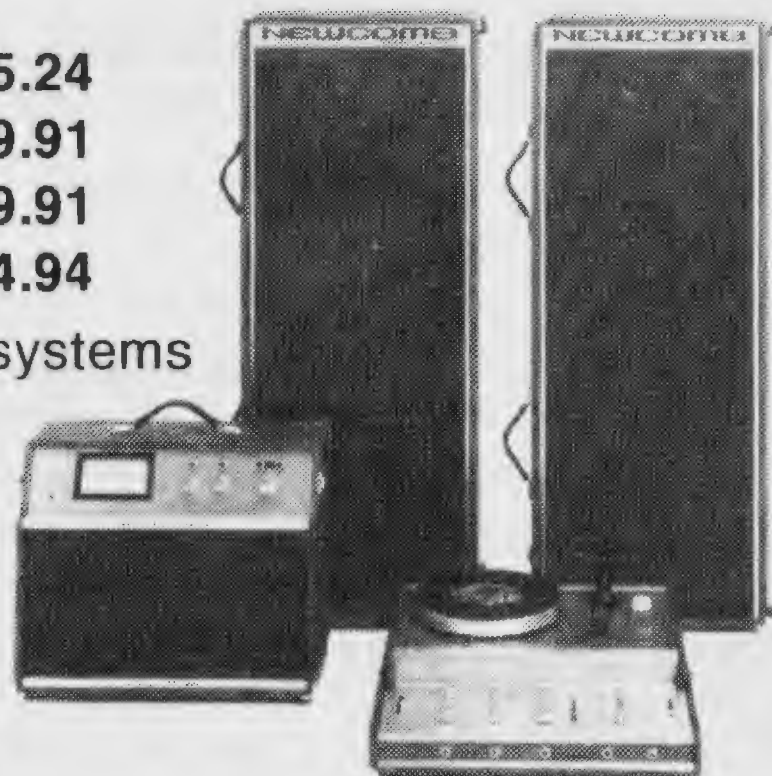


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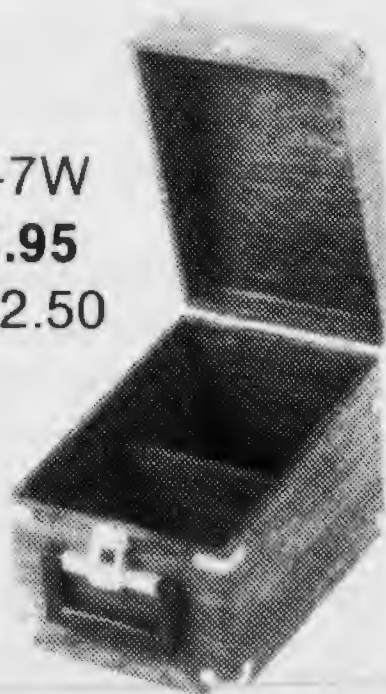
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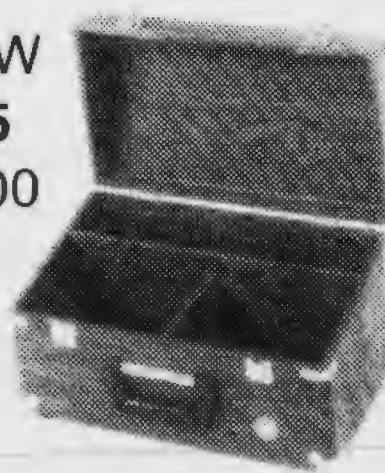
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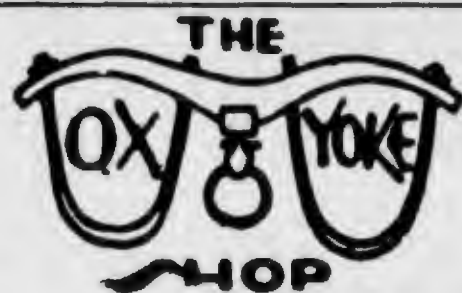
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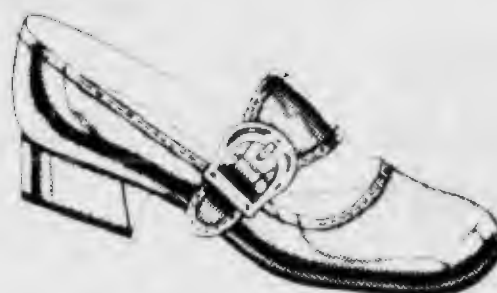
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### PRIZE WINNERS

During the course of the three day Convention in California, the Sets in Order booth became headquarters for a series of drawings. Here are the lucky winners. A "Big Thank You" goes to the suppliers listed who donated the prizes.

Rudy Parks, Commerce City, Colorado, *Edcor wireless mike.*

Vic Obermeyer, Kitchener, Ontario, Canada, *Nita Smith petticoat.*

James Pittenger, Colfax, California, *satin*

*stripe petticoat from B&S Square Dance Shop.*

Roger DeRuysscher, Walnut Creek, California, *lady's shoes from the Ox Yoke Shop.*

Richard Shore, "The Other Side of the Mike" by Bill Peters.

Benjamin Haney, "Caller/Teacher Reference Guide" by Cal Campbell.

(READING PEOPLE'S MAIL,

*continued from page 23)*

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The author, Betty Casey, is an internationally known caller who studied under Dr. Lloyd "Pappy" Shaw; was one of the first women callers in Texas; and called for the "Abilene Lifters" in the historical pageant at the 25th National Square Dance Convention. In her just published book, she gives step-by-step directions illustrated by hundreds of diagrams and photos.

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the university here. I'm happy you are going  
 forth to add a new dimension to your life. If  
 you've got so much energy to amass knowledge  
 I'll see if I can square it with the college  
 officials. Call me when you arrive. I've my own  
 formula for education and would enjoy discuss-  
 ing the theory with a relative.

Signed: Einstein

Postmark: Los Angeles 1966

Dear Harry: Wow, what a Christmas gift! A  
 whole crypt full of mummies. It's just what I  
 had hoped for and I've entertained troops of

friends with it already. Oh they laughed at me  
 for having it but I'm delighted. And to think  
 you road to Zanzibar just to pick it up for me.  
 It took me hours to unwrap it but honestly  
 thanks for the memories.

Signed: Bob Hope

Postmark: Italy, B.C.

Dear Flavia: On my way to the emperor's  
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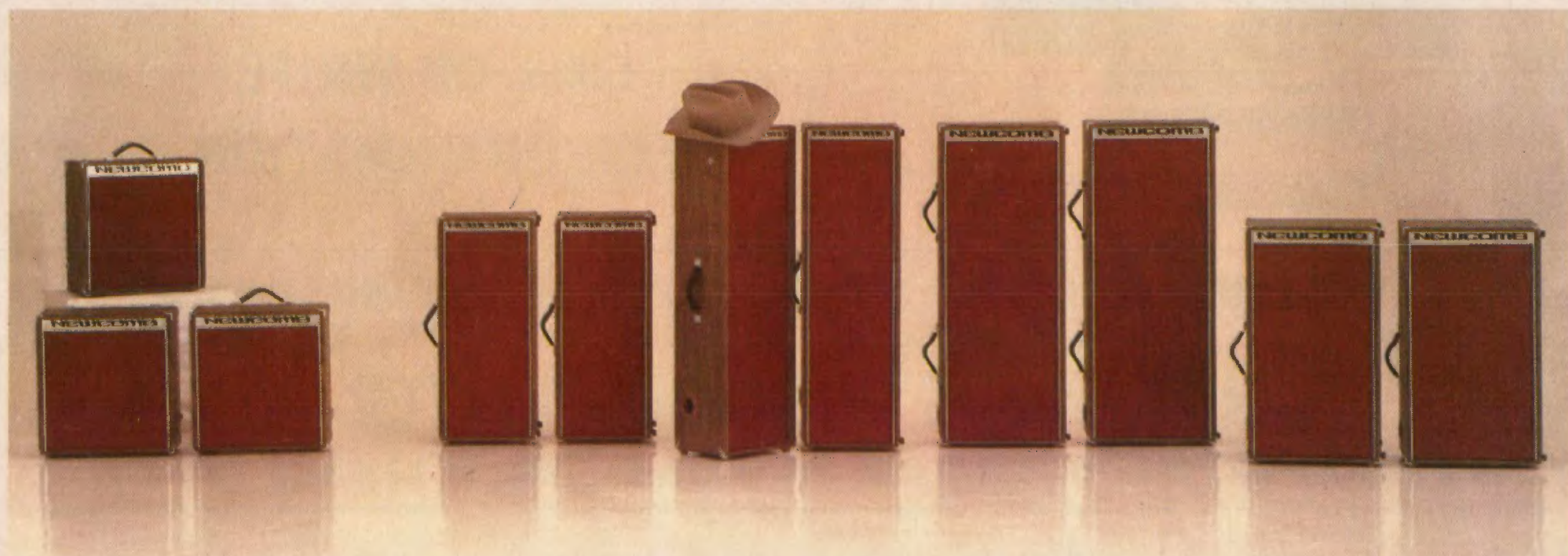
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them cheap. Just as I arrived at the steps of the forum, I thought of a tremendous slogan: Lend me your arrears.

Signed: Mark Antony

Postmark: Washington D.C. 1900

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have to walk softly and carry a big stick.

Signed: Teddy Roosevelt

(NATIONAL CONVENTION,

*continued from page 24*)

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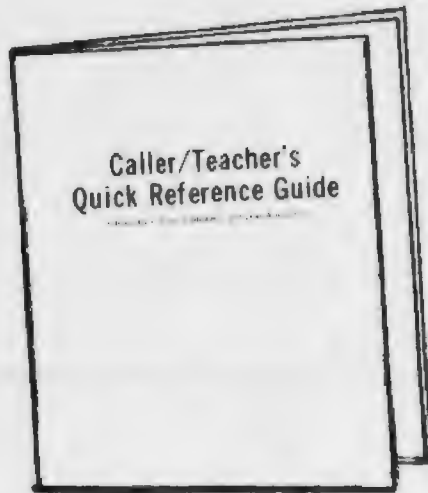
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The Registration Committee has reported some difficulty processing the registration forms. Please (1) make sure forms are filled out



Vaughn  
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C.O.  
Guest

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Finally, if you want a choice of hotel or motel accommodations—do register early. Registrations are pouring in as of right now. You'll find a pre-registration form in the center of the October issue of **SQUARE DANCING** magazine and for further information write to the 26th National Square Dance Convention,

P.O. Box 383, Glassboro, New Jersey 08028.

*(WORLD, continued from page 43)*

many generous contributions of products and long hours of work helped to make the building become a reality. The hall is named after Bill Ragon, a loyal member of the club who passed away before the completion of the building. Ragon Hall is used only for square and round dancing and is in use every night of the week. Sunday afternoon is reserved for board meetings and local caller workshops. The driving

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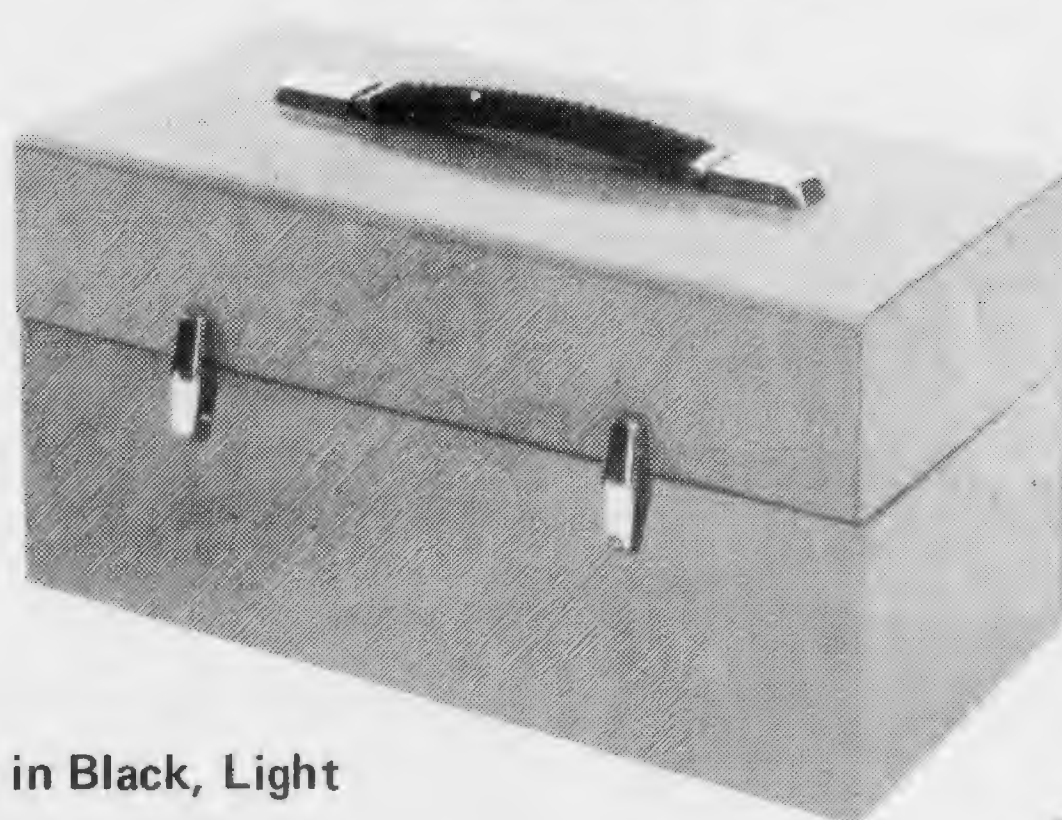
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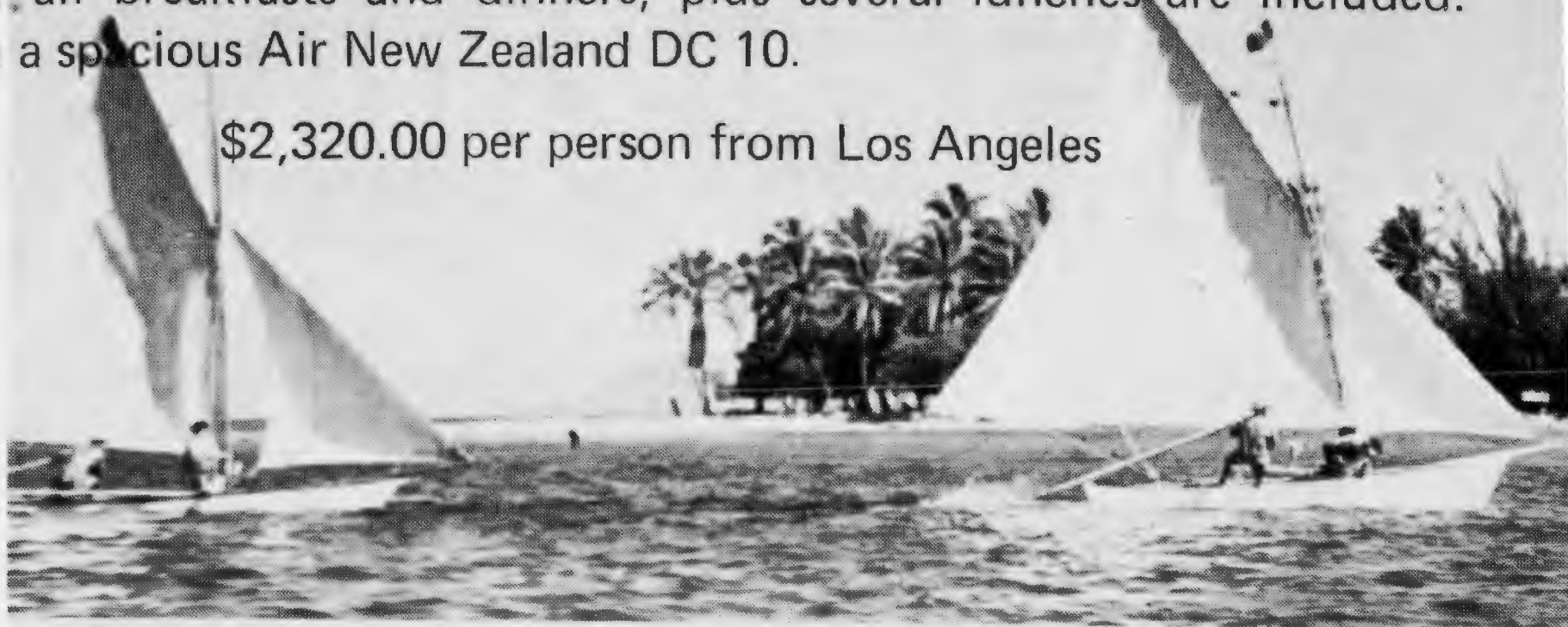


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## Michigan

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Ralph Silvius to do the calling. Jack and Pat Farmer will conduct the round dancing. It's not too early to write now for motel reservations as it is expected that the town will be sold out.


— Clair Swain

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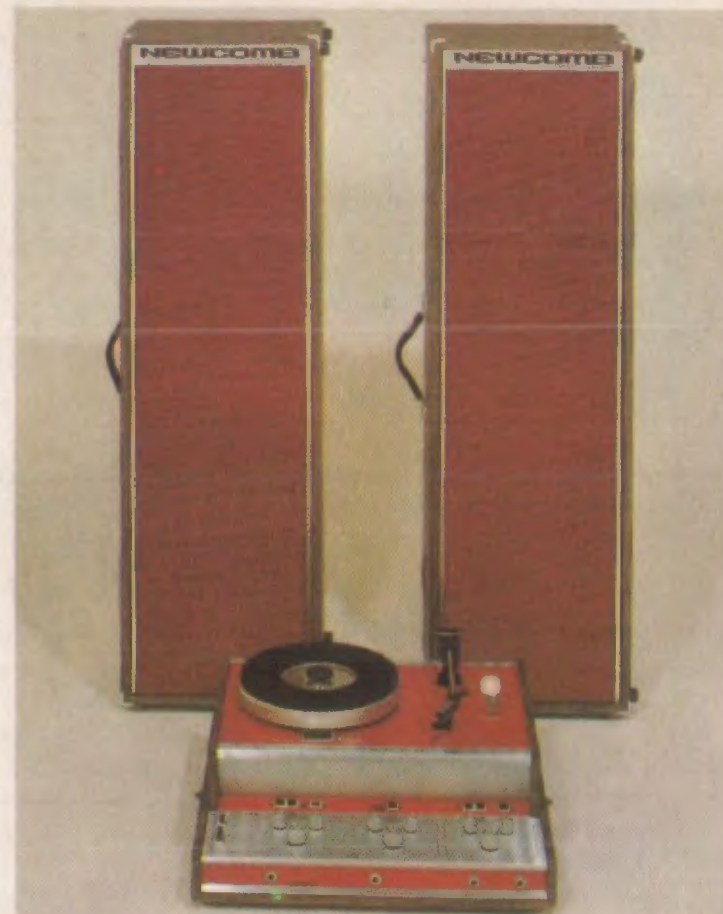


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dancers were on hand. 67 clubs were represented and registrations revealed that 350 German dancers took part in the Festival. There were dancers from Canada, Holland, England, Scotland, Austria, Belgium, Philippines, and the United States. Corky and Paulette Pell were Festival Directors and the proceeds were dedicated to UNICEF.

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# SQUARE DANCE DATE BOOK



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 Nov. 5-6—Holiday Capers, Convention Hall, Holiday Inn, Boone, North Carolina  
 Nov. 5-6—Rocket City Roundup, Von Braun Civic Center, Huntsville, Alabama  
 Nov. 5-6—11th Annual Blackwater Falls Festival, Blackwater Falls State Park, Davis, West Virginia  
 Nov. 5-7—Fiesta De La Cuadrilla, Balboa Park, San Diego, California  
 Nov. 6—30th Calico & Boots Fall Hoedown, UMC Ballroom, University of Colorado,

Boulder, Colorado  
 Nov. 12-13—Great Smoky Mountains Festival, Civic Auditorium, Gatlinburg, Tennessee  
 Nov. 12-13—S/R/D Festival, Hotel John Marshall, Richmond, Virginia  
 Nov. 13-10th Annual Horn of Plenty, Fort Le Boeuf Hi School, Waterford, Pennsylvania  
 Nov. 15—Blue Ridge Shufflers Dance, Wm. Fleming Hi School, Roanoke, Virginia  
 Nov. 19-20—2nd Annual Turkey Strut, Gatlinburg, Tennessee  
 Nov. 19-20—6th Manitoba S/R/D Convention, Marlborough Hotel, Winnipeg, Manitoba, Canada  
 Nov. 21-22—S/R/D Convention, Keystone Centre, Brandon, Manitoba, Canada  
 Nov. 25-27—Fall Cotillion, Hilton Hotel, Washington, D.C.  
 Nov. 26-28—3rd Mid Atlantic Fest, Chalfonte-Haddon Hall, Atlantic City, N.J.  
 Nov. 29—Turkey Trot II, Convention Center, San Antonio, Texas  
 Dec. 2—SESDA Fall Festival, Aldridge Hotel, McAlister, Oklahoma  
 Dec. 31—New Year's Eve Dance, Frederick County Jr. Hi, Winchester, Virginia



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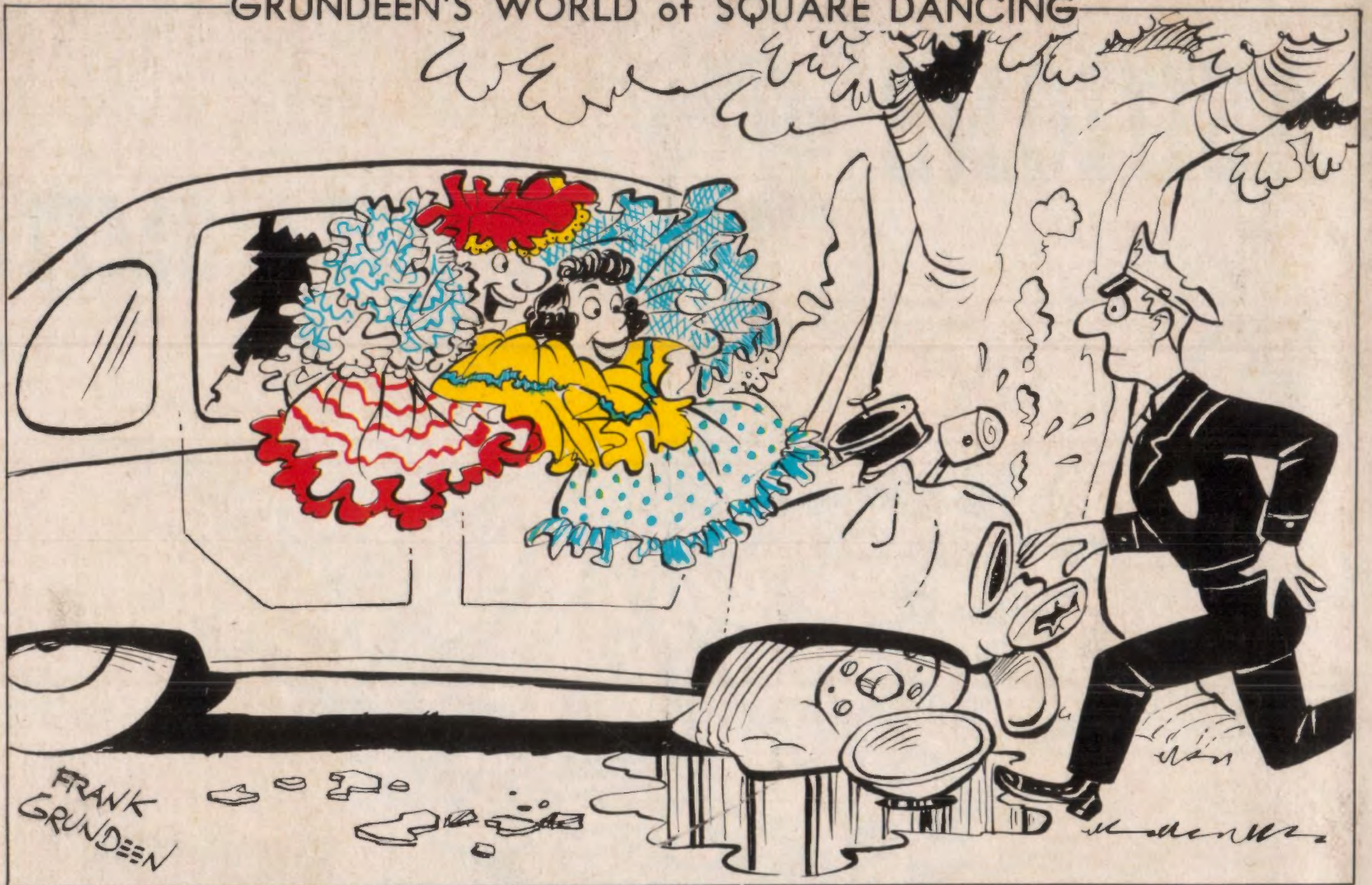
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